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MYRA'S JOURNAL

THE LADY'S MONTHLY MAGAZINE

With which is incorporated "Myra's Threepenny Journal and Children's Bazaar."

VOL. XXI. No. 1. JANUARY, 1895.

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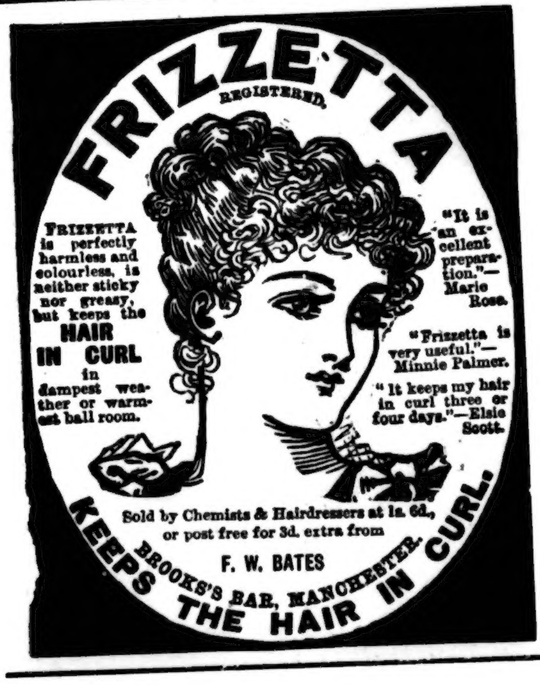

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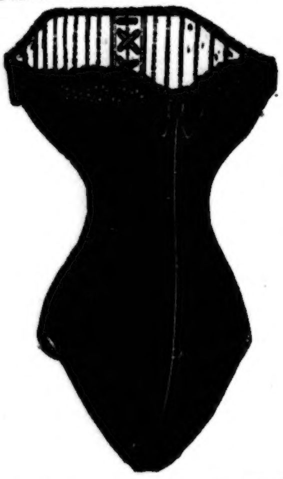

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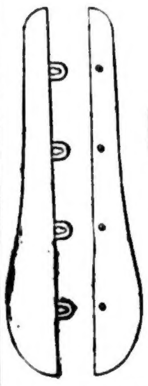

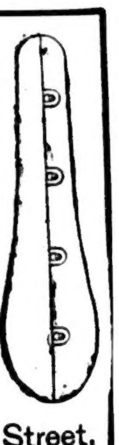

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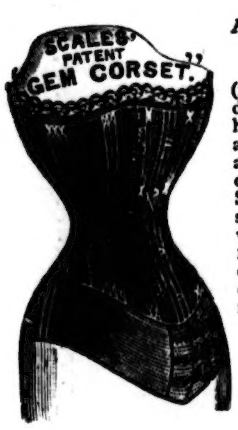
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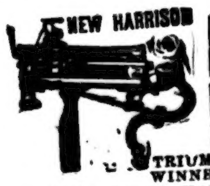

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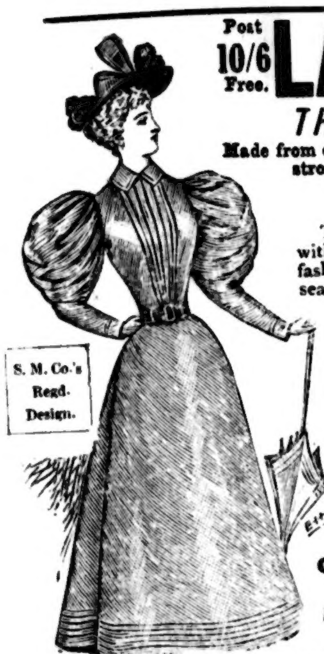
THE IMPROVED SCARBOROUGH SHAPE.



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Made from our noted Avondale Cheviot Serge, Fast in Colour, very strong and durable, and highly recommended for hard wear.

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10/6 Carriage free in Gt. Britain.

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SIZES ...	22	25	28	31	34	37	40	43	inches
PRICES ...	1/9	2/3	2/9	3/3	3/9	4/3	4/9	5/3	each.

The measurements stated are from the shoulder sleeve to the bottom of dress.

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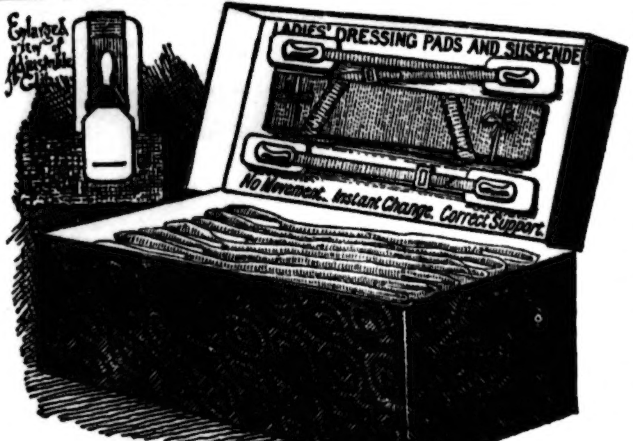
LADIES' DRESSING PADS.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LADIES' DRESSING PADS AND SUSPENDE
No Movement. Instant Change. Correct Support.

Unlike similar goods advertised as Towels, Towelettes, &c., these Pads are absolutely frictionless.

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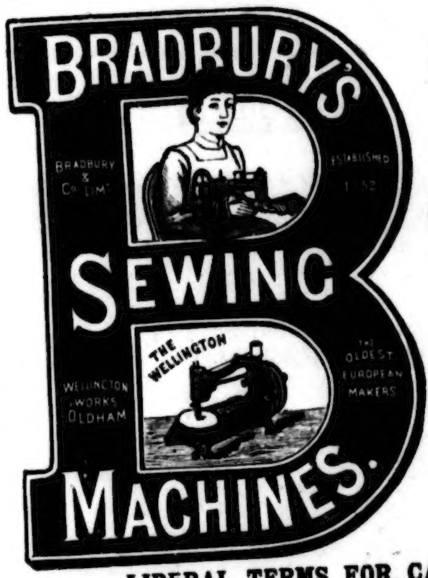

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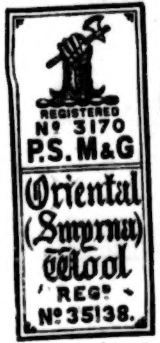

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RESULT.—Art united to nature; toilet made easy; garments instantly adjusted in any position most becoming to the wearer, which makes "Life worth living."

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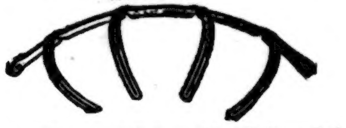
The Grip that holds the hat but does not tear the hair.



Black, White, and Yellow, 1d. Hall-marked Silver, 1s. each. German Silver, Best Gilt, 2d. each.

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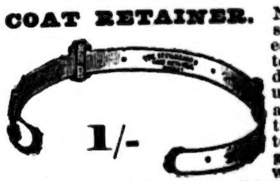

No sharp serrated edges to tear the dress. No uncomfortable protuberances to unduly grip the waist.

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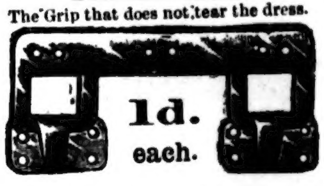

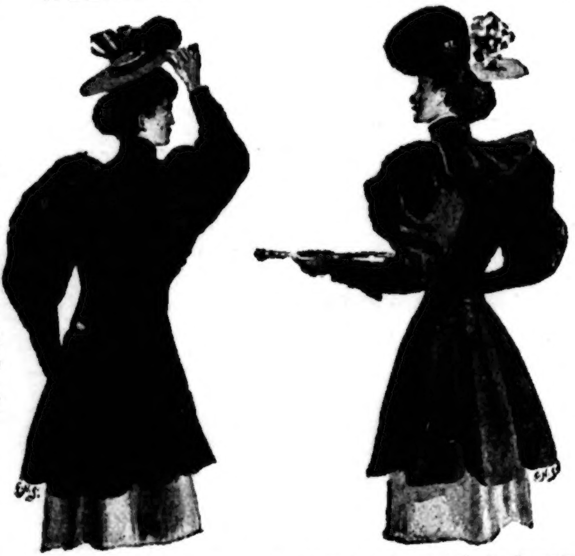

MAUD: "How graceful you look. Your hat does not fly back, your coat fits like a glove, and your skirt does not sag behind."

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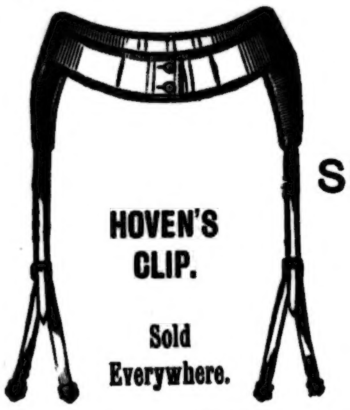

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THE "DERMATHISTIC" CORSET.

SPECIALITE:—*All Bones and Busks Protected by Fine Leather.*

LADIES OF ALL AGES who wear these scientifically-constructed Corsets declare them to be the **MOST COMFORTABLE** and **ELEGANT** in the market. They are also the **MOST DURABLE,** and therefore the **CHEAPEST.** Made in various Colours and Sizes to suit all tastes and figures, at **4/11, 5/11, 7/11,** and **10/6** per pair.

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COMFORT,
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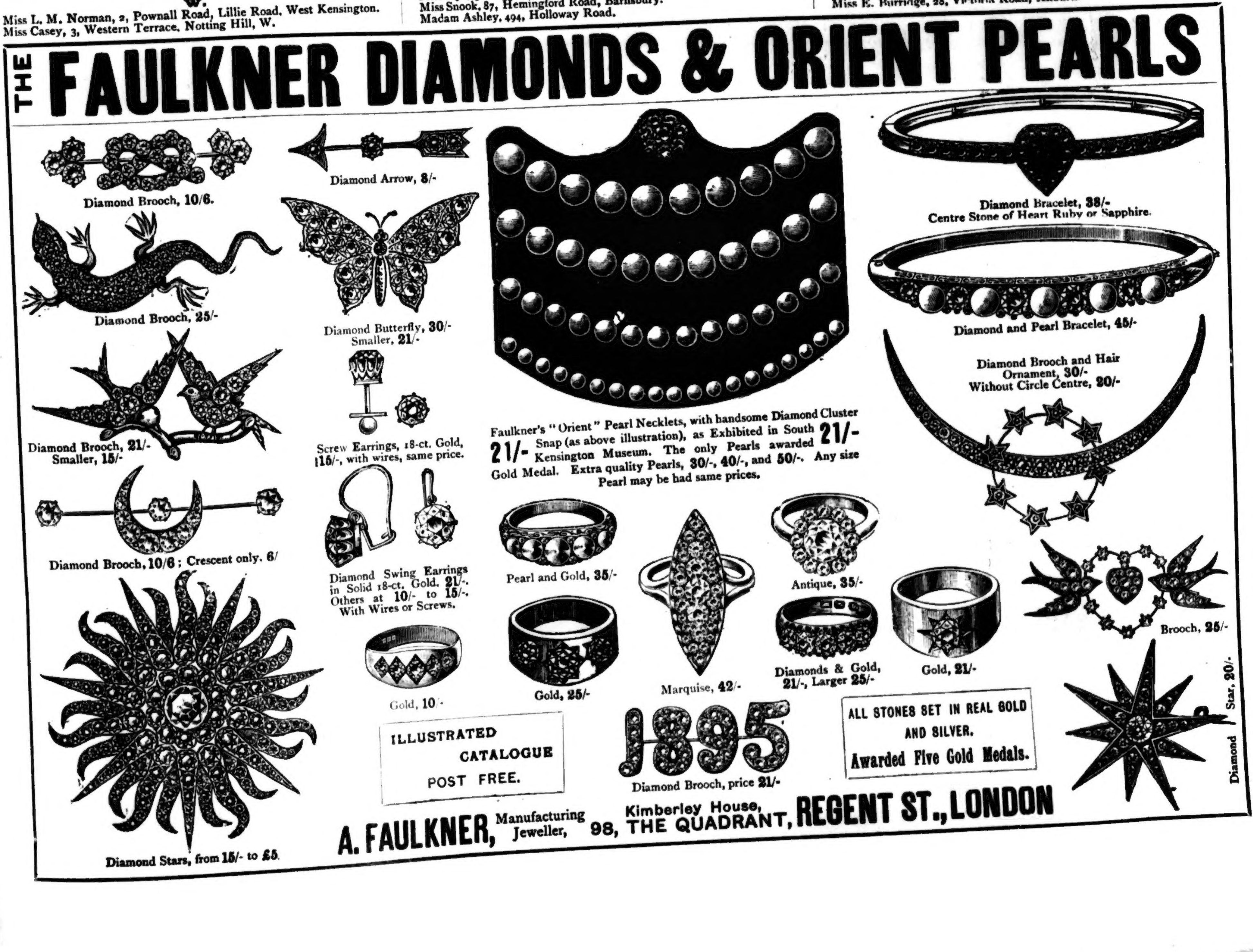

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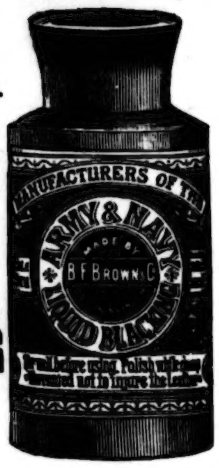

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VOL. XXI.—No. 1. JANUARY 1, 1895.

MYRA'S JOURNAL

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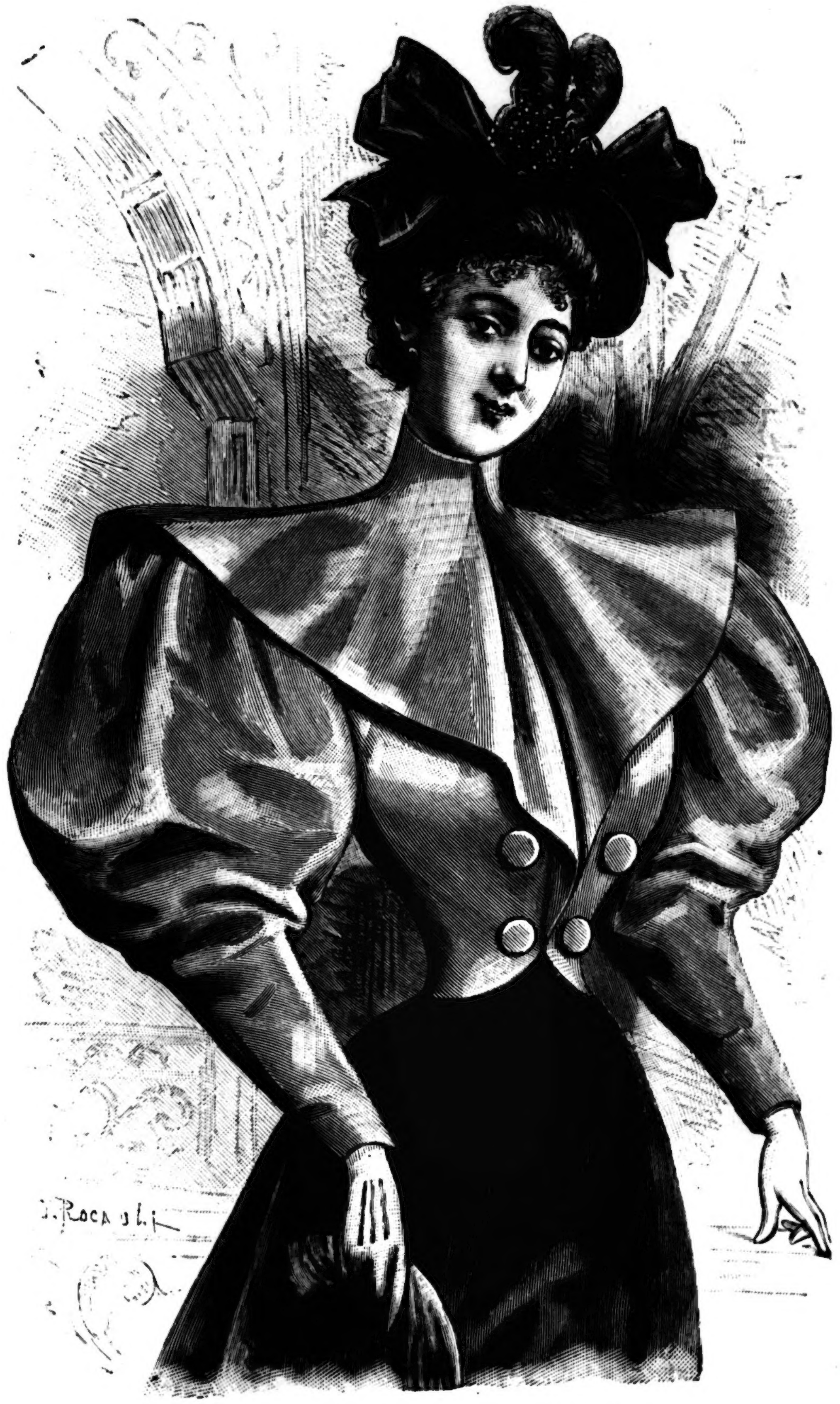
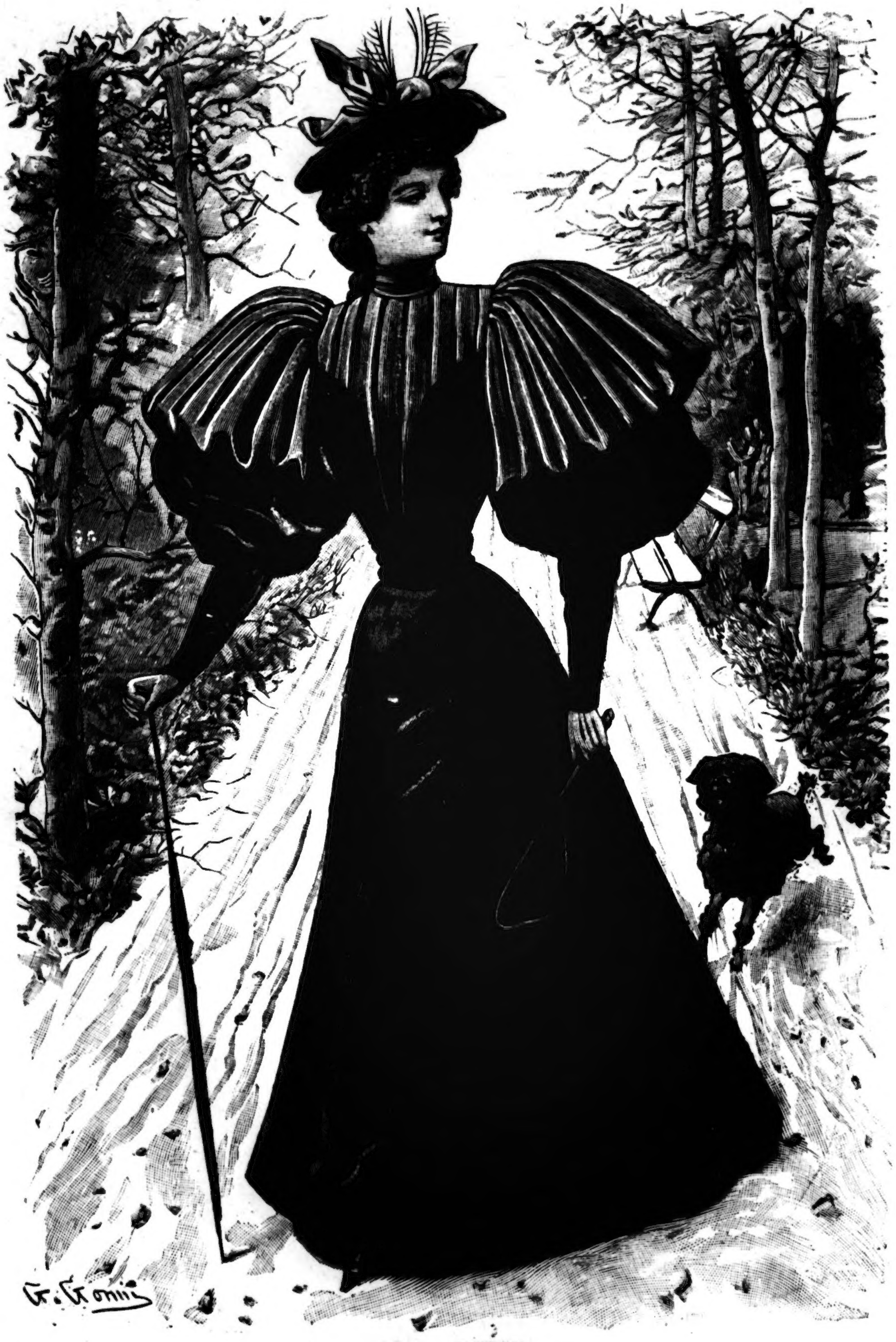


Grey Cloth Jacket for a Young Lady.

Dress • and • Fashion • in • Paris

LUXURIOUS visiting and driving gowns are principally of velvet, very splendid combinations of velvet and fur. Violet is a favourite colour—the reddish violet shades—also dahlia hues, beiges and the whole range of green shades. The skirt is full, and is edged with a moderate band of sable or mink. There is always a little train. Some ladies are wearing a long train from motives of economy, because the skirt, with a second, low bodice, comes in as a rich dinner gown. At fashionable marriages ladies over forty are wearing very long trains to their velvet gowns. There is no doubt that for indoor wear, for all purposes but walking and promenades, the long train will become more and more fashionable. Now that skirts are so wide, a heavy "dumpy" effect is given to the finest figures, and a long train helps to ameliorate it. With the *godet* pleat skirt, a fine effect can be obtained by commencing the train with two opening box-pleats, which need very careful adjustment. To still further increase the width, a small tablier of some sort is often introduced, like a double series of festoons in jet and spangles, from the waist to the lower edge. With such a skirt some ladies have a seamless bodice, with a festoon plastron, similar to the decoration of the skirt. A gown of beige velvet has the trained skirt edged with sable. A panel runs down the front, of pale green satin, covered with a double festoon of jet beads and gold spangles. The velvet bodice, seamless, fits the waist in front with a few pleats, the back being stretched. The satin and festoons form a plastron. The velvet sleeve, beautifully draped, terminates at the elbow, above a tight sleeve of embroidered satin. This dress is a fair example of numbers which are being turned out by first-class *couturières* and *couturiers*. It is, perhaps, needless to add that they are anything but moderate in price. The better the velvet, the better the skirt hangs and the more sheeny the surface. To get the required shading, only the best sable is used for the trimming.

Ermine has taken a prominent place in trimming velvet gowns. A broad band trims the skirt. The bodice is an ermine cuirasse, finishing at the waist, with narrow belt and collar of silk or velvet. The sleeves are rarely of ermine, as in the case of caracul (the prices are so different), but the gigot sleeve, of the skirt material, is finished with an ermine epaulet. Over such a dress as this no mantle is worn. Of course it is not adapted for indoor wear. Ermine looks specially beautiful with black or very dark green velvet.



PARISIAN WALKING COSTUME.

Skirt of iron-grey castorine with long rough hairs in dull blue. Bodice of mauve velvet pleated throughout with pleated epaulets of the same. Corselet bodice and sleeves of the castorine. Black velvet hat trimmed with mauve velvet and black wings. Quantity of castorine required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Long redingotes, with very full skirts, are in velvet, with huge fur revers and collars. Very tasteful are the triple capes of shaded velvet, each cape edged with sable and lined with ermine. For evening wear small capes are made in shot Bengal rose and white velvet, embroidered with gold and jet.

Neck furs are of black fox—worn in the latest style, with muff to match which has the head of the animal disguising a useful little pocket.

Walking dresses are made almost exclusively with plain skirts. The few draperies which are seen are reserved for evening models. Variation of the plain skirt is found not only in the fur band at the edge, but in panels and in stripes of velvet ribbon or braid. Many *godet* skirts now have each *godet* pleat separated by a very narrow panel of some other material, usually of a lighter colour. I cannot say that this sort of panel is an improvement, on the whole. Far prettier is the skirt with back and sides together, edged with fur, and a small silk panel on each side of a narrow, fur-edged tablier of the skirt material. The braid or ribbon stripes are a compromise for the pekin effects which are much in vogue. A cloth skirt is certainly effective, closely striped vertically with lines of jet or velvet, the stripes opening out with the growing width of the skirt. Each stripe finishes in some sort of curl or flourish, and, as a rule, the stripes are alternately long and shorter, to prevent overcrowding where the flourishes occur.

As a dress bodice, to be worn without a mantle, and made of velvet, there is a sort of low-necked Figaro, decorated with a splendid revers collar of fur. The sleeves can be of the velvet or of the same material as the seamless under-bodice. The velvet bodice can be double-breasted, fastening with buttons, or it can be open. Some of these smart little velvet jackets are gauged on a seamless cloth bodice with a fluted heading. When well made, they are stylish; and they are certainly new. If trimmed with fur they are only suitable for outdoor wear.

In speaking of the Winter fashions, it is singular how one has to constantly circle around the fur question. The reason is simple; fur is on everything, therefore it has to combine with the strangest of contrasts. We have got accustomed to evening dresses trimmed partly with fur, partly with flowers, but who ever dreamed that a fur pèlerine could be wreathed with flowers? A fluted shoulder cape of sable, with high Medici collar, has a broad collarette between the collar and cape, partly of loops of pansy velvet ribbon, partly of bouquets of wood violets. The whole pèlerine is undeniably striking and pretty, but the combination is one which should be treated cautiously.

Much latitude is allowed at the present moment, because the collarette is so fashionable that few dresses and mantles are without it. A great many collarettes have the Mercury bows at the sides, an effect more odd than graceful. These are often made with three rows of velvet ribbon, three loops of velvet sticking out like ears on each side. Collarettes, which are entirely new, are being made of huge bows, or rosettes of ribbon loops or broad frilled ribbon. The bows, some eight in number, are alternately of velvet and satin ribbons, contrasting in shades. The rosette in front is finished with ribbon streamers to match that special ribbon. Instead of ribbon, *crêpe de Chine* can be employed, the ends in front being fringed or trimmed with lace. These collarettes are not attached to the dress or mantle. They are separate little *garnitures*, in the nature of a boa, very useful to protect the throat if the fur collar happens to be low in the neck and turned over. Pretty collarettes of this description are made of white silk muslin, with velvet bows or bouquets of flowers stuck here and there at intervals. These materials, by-the-by, though breathing of summer or indoor evening wear, are employed to accompany heavy winter mantles of velvet and fur. Collarettes of sable, with high collars, are often decorated by a little cravat of velvet ribbon, tying in a bow in front.

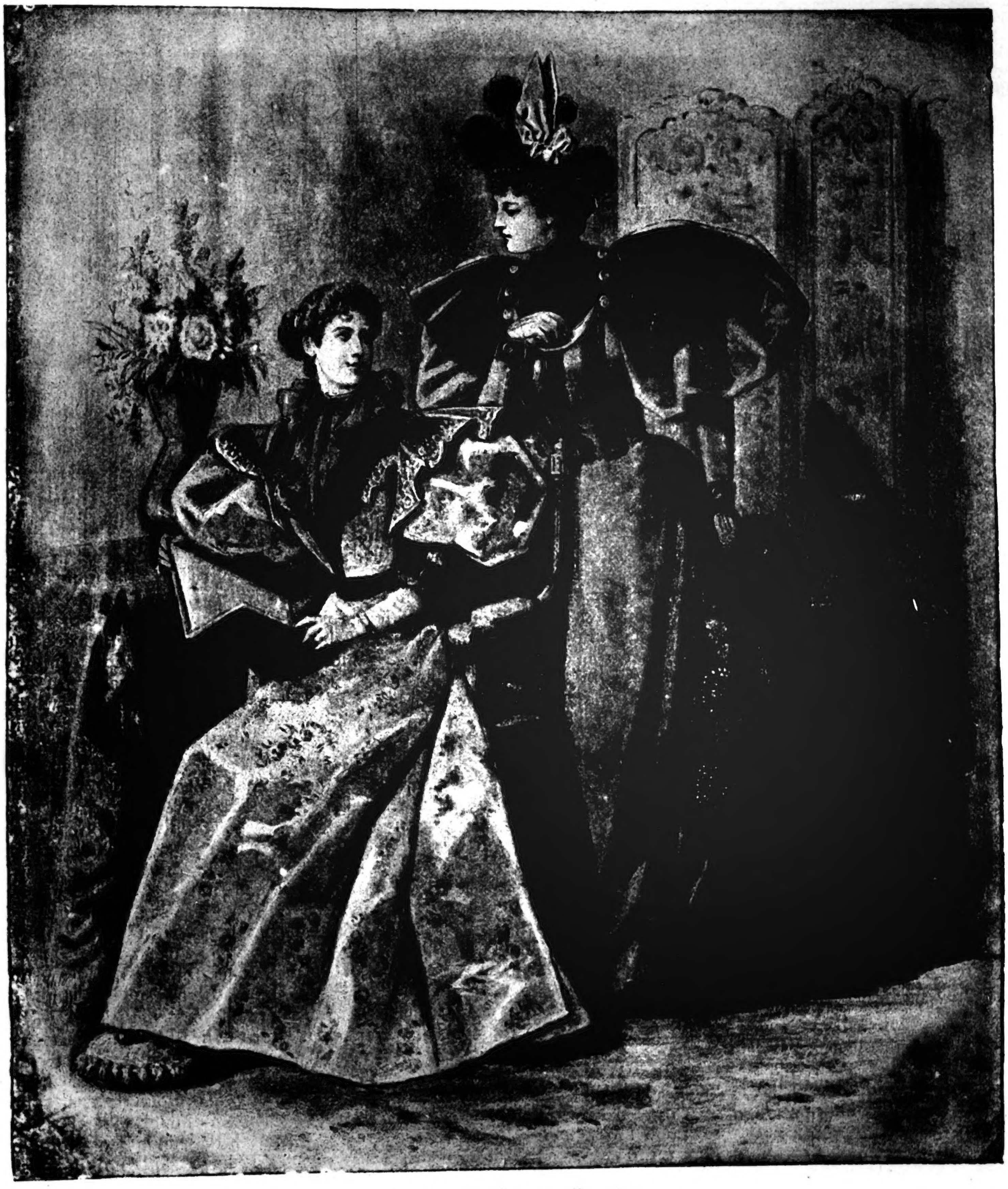
What is even more remarkable than the flower collarette on a fur cape is the sable pèlerine edged with lace coquillés. And lace Figaros, for evening wear, are edged with fur! If managed with art, excellent effects are frequently obtained.

For evening wear, at theatres or unimportant dinners, pretty blouses are made of lace. They fit the figure fairly, but without breast-seams, the lace being lightly pleated to fit the figure, and then turned under, so that the lace puffs over the draped silk waistband. Draped bretelles of the same silk drop back and front from the shoulders to the waist, puffing over the belt, blouse fashion, like the lace. The neck is cut rather low, without collar, in the new style which is so pretty for a plump young neck and so unbecoming to a thin and scraggy one.

The lace bodice is utilized for evening dresses, finished with a draped corselet of mirror satin. The lace is generally crossed at the back, describing a low, pointed neck, but the front is cut square, with a mere line of lace for a shoulder strap. As the corselet is high, little of the lace shows in front, especially as such corselets are often trimmed at the top with a large draped bow of the corselet material. The short puff sleeve is of the satin, to which an epaulet of lace can be added. The corselet fastens up the back with big ornamental buttons.

If skirts are wide, sleeves decidedly keep them company, and both frequently display the same peculiarity—great width in one part suddenly diminishing into a tight fit in another. Gigot sleeves have such huge puffs that a little support, like a bow or rosette, is necessary, and they suddenly shrink at the elbow to mould the lower arm. There is a fancy just now to stripe artificially gigot sleeves, that is, bands of velvet or braid are sewn at regular intervals on the sleeve if of silk or cloth.

COMTESSE DE B.



HOUSE AND VISITING DRESSES.

Fig. 1. Dress of pearl-grey striped silk with chiné pattern of ruby roses and green foliage. Skirt, and bodice with seamless back and gathered fronts open over a full plastron of black silk muslin edged with a pleated ruche that falls over a wide collar of ruby velvet embroidered with beads, fluted on the shoulders and cut in pointed ends in front; draped bretelles form a V at the back. Puffed sleeve of silk with cuff of pleated silk muslin bordered with loops of black satin ribbon. Black satin ribbon sash with long ends at the back. Quantity of silk required, 16 yards.

Fig. 2. Plain skirt of dark pansy velvet; tunic of lighter pansy cloth draped on the hips and falling in flat pleats ending half way down the skirt. A large revers with passementerie ornaments on the left side. Cloth bodice with yoke of velvet and pleats of velvet simulating a loose blouse. Velvet tabs with buttons over the shoulders and gilt crescent across the top of the bodice. Full sleeve with velvet cuff and wing epaulet. Dark pansy felt hat with brim of grey felt and trimming of black satin ribbon and feathers. Quantity of cloth required, 5 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

THE BUSINESS SIDE OF BAZAARS.

By Mrs Talbot Coke.

To my mind the causes of failure at a stall (given the necessary condition of plenty of folks in the room *ready* to buy) are either you have not got saleable things, or if you have, you have not got the right people to *sell* them, or you ask too high a price. Now lest anyone here feels inclined to sit down and write asking me "What *are* the right things?" I hasten to say much depends on the place in which the bazaar is held, and the *kind of public which is likely to attend it.*

For did not once—in my early *Queen* days—a kindly lady from a Northern town which shall be nameless, send me a weird combination of straw, satin ribbon, and tinsel twist, which she called "a novel way of using the straw cases in which champagne bottles are packed," and which, though "use" was nil and "ornament" entirely beside the question, the maker assured me "sold rapidly at 2*s.* 6*d.* each at our recent big bazaar," the effect of which information was a conviction that that town was not a congenial haven for artistic beings!

But, as I said at starting, this is not an article on saleable things, so pass we to the second point—the sellers. Now, I think the stress and turmoil of a big bazaar, lasting, say, a week, is to those unaccustomed to such work a very severe test of strength and patience, two qualifications which should certainly be considered in choosing one's assistants, for of what use is the fragile being who knocks up the third day, just as your stall—if you have got the right kind of things—is "getting its name up"; or what use, again, is she who gets flurried and cross when the much-desired rush of customers sets in with severity? Yes, a week of bazaar stall work shows one pretty much what folks are made of, mentally and physically.

Now, to run a successful stall there must be an undoubted head, a "she who must be obeyed," or all sooner or later will be chaos. In the case of a stall furnished by general contribution, she would, of course, be elected by common consent, and from that moment take a firm grip of the reins of power. The first thing in managing such a multiplex stall is to have a preliminary meeting or two of all contributors whatsoever, for the purpose of talking matters over, and coming to some definite agreement as to the general lines on which the stall shall be run.

And here a word of counsel. Do not hospitably say "Will you come to tea and talk over the bazaar?" for if you do the result will be an uncertain dropping in of people all the afternoon, a breaking up into knots in the drawing-room, and possibly into pleasant chat, on the part of the half-hearted helpers, on any subject *except* the bazaar. But fix a "meeting"—with a big M—at four o'clock in the dining-room, with its table stretched to dinner-party length, and all the chairs set round in awe-inspiring fashion, and there will be some actual business done before it is time to adjourn to tea. The "head" must, of course, sit at one end with pen, ink, and some sheets of foolscap, etc., before her, also a good-sized book of ruled paper—of the use of this more hereafter.

At the first meeting the great thing is to find out whether each helper prefers to contribute in money or in kind. I find an increasingly large number of people really interested in a stall, yet without much practical knowledge of what to send thereto, who are, in consequence, only too pleased to get scot-free of further trouble by giving £1, £2, or £3 to the head of the stall, who (if she be the right woman in the right place) will know how to double or treble it by judicious buying of goods. An account should, of course, be opened for such sums of money, and all purchases entered in the "bazaar book" mentioned above.

A certain space in the book should also be set aside for each contributor of goods, to be kept up to date by her bringing of a list of what she accumulates between each of the regular monthly meetings, for such meetings should commence quite some six or eight months before a bazaar.

In the first place, in getting distant friends to send home invaluable foreign odds and ends in exchange for cheque or postal order, one wants time to find out what can be had, the price, etc.

Then the getting old friends scattered about at home to help in money, or in kind, takes time, and, above all (the great source of revenue at our Irish bazaars!), the big lotteries take time to sell enough shilling tickets to make the giving of such a prize as my forty-guinea diamond star possible at all. Then the monthly meetings act as a spur to contributors of goods; for it checks that procrastination which is the thief of so many things besides time, and which makes giant promises dwindle down to midget performances.

In the other phase of a bazaar stall—I mean where it is a case of a "sole proprietor," and therefore undivided responsibility—the book system is unnecessary, and the meetings need not be so frequent.

None the less, however, do I urge the owner of the stall to begin collecting for it many months before. She will thus not feel the strain on her purse half so much, and will avert the usual panic of "not enough things" at the last moment, which results in the rushing off to buy odds and ends in the nearest town, which it is scarcely surprising do *not* sell at a higher price than that at which your customers could have bought them in the shops.

MYRA'S JOURNAL is so widely read in Ireland, that I feel I may venture a few words on the ballots. I know that to some folks these are Anathema Maranatha, though I have known just such folks strain at this gnat, and yet swallow what, to my mind, was quite an able-bodied camel of another kind.

From a business point of view, and, after all, a bazaar is but a temporary business—entered into for the purpose of realizing a certain sum of money—the ballots, not conducted in the careless "hole-and-corner" way one recalls at English bazaars in days of yore, but as a strict matter of business—printed books of tickets, with counter-foil complete, and drawn in public by a ballot committee, are the mainstay of many a large Irish bazaar.

If I had not in the many bazaars at which I have been a helper too often seen to the contrary, I should deem it unnecessary to remind the manager of a stall to provide several quires of soft whitey-brown paper, also of really strong brown paper, balls of fine and coarse string, and a couple of pairs of large scissors, which should always be attached to the counter by pieces of tape.

The prevailing custom of raising the back of the stalls some sixteen inches gives one a handy recess all the way along in which to keep a reserve of paper, string, a hammer, bowl of tacks, and two or three bowls (the strong wooden ones to be bought at any turner's) for a supply of pins, and small gummed tickets, etc.

It is always desirable, by slipping in a lidless box of suitable size, to divide one part of this long recess into a little private depôt for the head of the stall. In this she should keep her cash-box, pen and ink—one of those common bottles which may be rolled over with impunity is best—books of gummed labels, and packets of those to tie on, in fact, any little things likely to be mislaid.

I have said nothing as to making a "Roster" of those willing to help on certain days, because the bazaars lasting a whole week are few in number, and if only a two days' affair a roster is unnecessary, but at a large bazaar I arrange at the last meeting a list of those willing to be "on duty" afternoon, or evening, or both, on each day, and make therefrom a large ruled card showing days and names; this being hung in the stall prevents the usual confusion as to "days" and minimizes the chance of too many helpers turning up one day and too few the next. In conclusion, I wish all coming bazaars in which my readers are interested the success of our Military Bazaar. Our wildest hope was to clear £1000, and we actually cleared some £1700.

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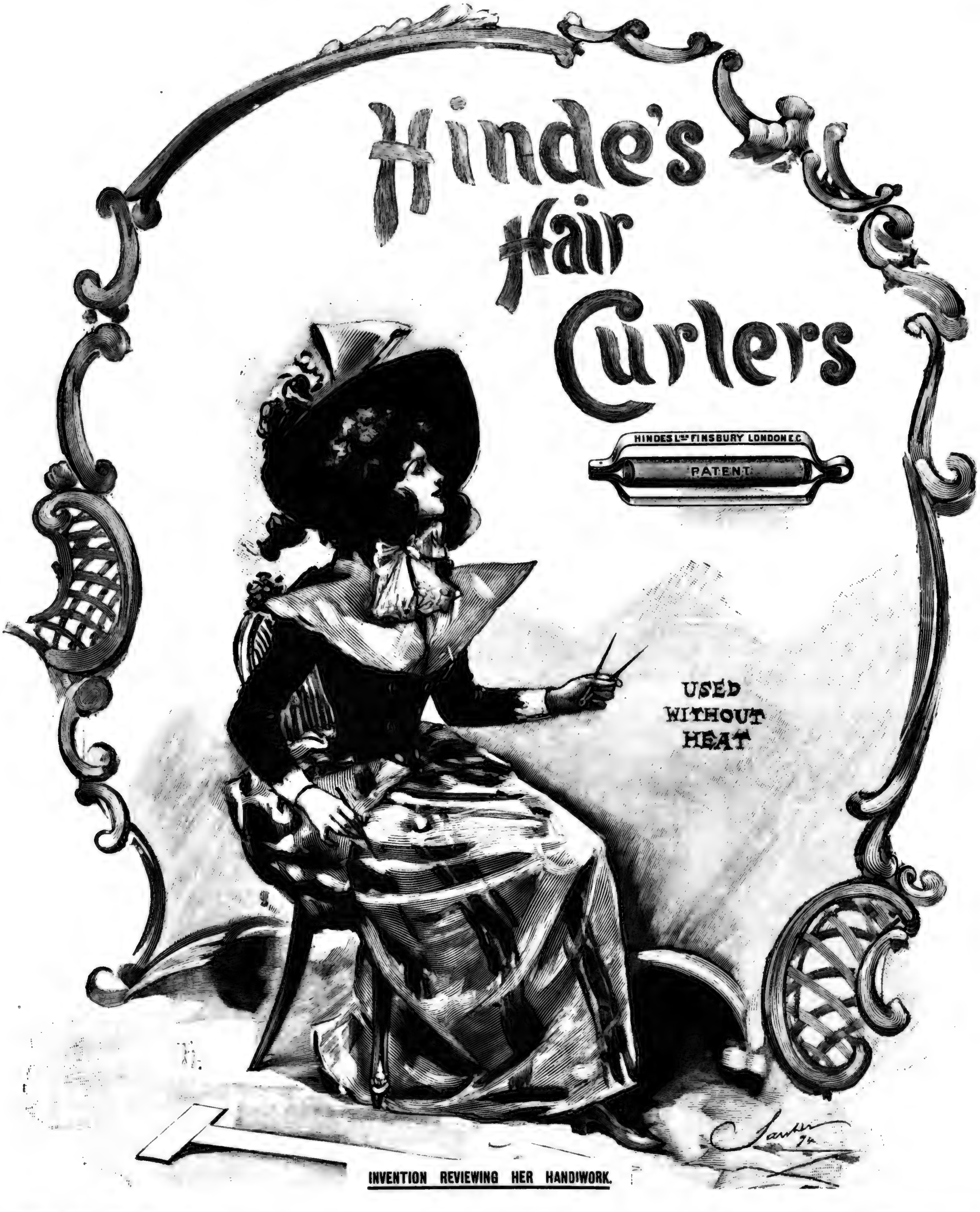


INVENTION REVIEWING HER HANDIWORK.

WOMEN AS INVENTORS.—Women are daily inventing. They themselves, perhaps, may not know it. Yet among the thousand and one tricks of method which woman, unknown to herself, originates, are many which could, if developed, be extended from the crude notion to the useful time and labour saver of the million. The Hair Curler, which, but a few years ago, was entirely unknown to the world, and is now such an acknowledged adjunct to the toilet, was the invention of a lady. The Mary Anderson Curling Iron, an ingenious arrangement by which a centre bar is shot out from its clean nickel shield to be heated, and is afterwards returned before being applied to the hair, was the invention of a young lady living at Port Elizabeth, South Africa (as also a Hair Pin with an ingenious but simple grip arrangement, by which it is prevented from falling out, and which has enjoyed royalties for some years, reaching recently to over one hundred pounds per annum). It is more than likely that a woman who had the daily experience and trouble of kindling her kitchen fire with flint was the inventor of the Lucifer Match. At any rate, the actual originator is unknown, and the benefits of it were lost to its inventor in a manner not unfrequent to-day. The latest invention of a lady in the toilet world is the Hair Pin, known as Hinde's Pyr Point Hair Pin, which has rounded base points in place of the usual sharp ones. The lady, Madame Stephanie, is a resident of Brittany, and her present royalties; the outcome of her own ingenuity, must afford her eminent satisfaction. Messrs. Hinde are pleased to be enabled to thus put on record the fact that in the affairs of the boudoir, and the business thereof,

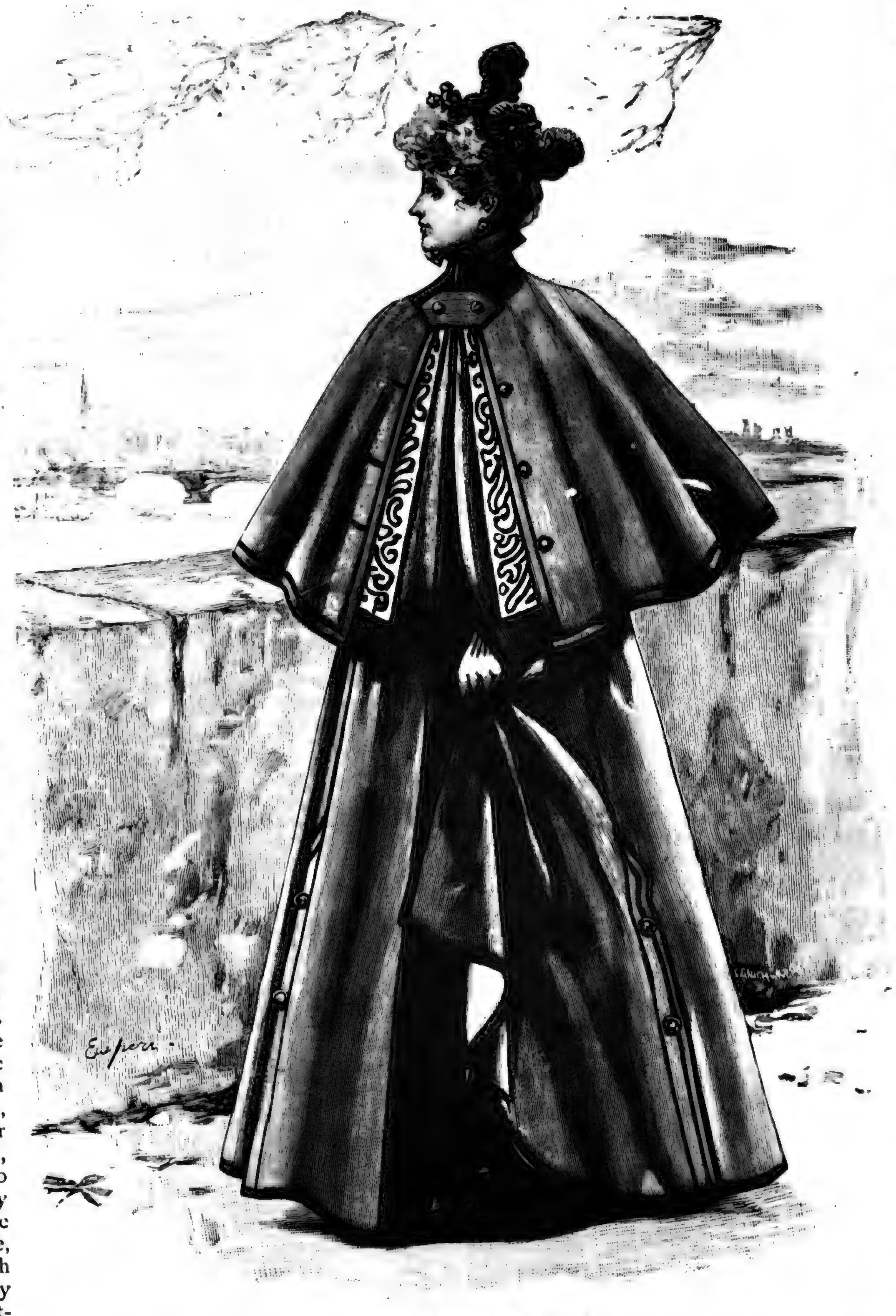
> "*Man is but the artificer, woman guides*
> *By single threads of gold.*"

Spinnings in Town

"Tea! thou soft, thou sober, sage, and venerable liquid; thou female tongue-running, smile-smoothing, heart-opening, wink-tipping cordial, to whose glorious insipidity I owe the happiest moment of my life, let me fall prostrate."—"Lady's Last Stake."—CIBBER.

A SOMEWHAT shy and reticent friend once told me that if it were not for tea she would never have the courage to confide in any other woman; nothing but the stimulus of a cup of reviving tea could open her heart and induce her to speak of the things that most concerned herself. I do not think that most women wait till tea-time to unburthen themselves of long pent up thoughts, but most assuredly with the welcome refreshment there comes a desire to talk, to discuss one's own and other people's affairs, and above all, when a shopping expedition is on hand, to talk over past, present and future purchases, to compare notes as to qualities and prices, and to lay down plans for future campaigns.

The opening of a new and charmingly fitted tea-room in a central situation is one of the pleasantest announcements for the coming year that I have to make to our readers, more especially as the new tea-room is connected with the Paper Pattern department of MYRA'S JOURNAL. The new premises for the cut-out patterns, paper models, etc., and for the dispensing of afternoon tea, are at 95, Regent Street, not far from Piccadilly Circus, on the first floor above the entresol; ladies who write for their patterns will kindly note the change of address, those who live in London or the neighbourhood, and who can make their purchases in person, will be in a position to appreciate the greatly improved premises we have been able to secure, and will be ready enough to take the opportunity afforded them for resting awhile, and restoring their exhausted energies by a cup of really good and cheap tea, accompanied by delicious biscuits or delicate slices of Hovis bread and butter. Need I say that the patterns will be as carefully and accurately cut on the new premises as on the old ones, and that an obliging and competent staff of cutters will give their best attention to all orders?



STYLISH TRAVELLING CLOAK.

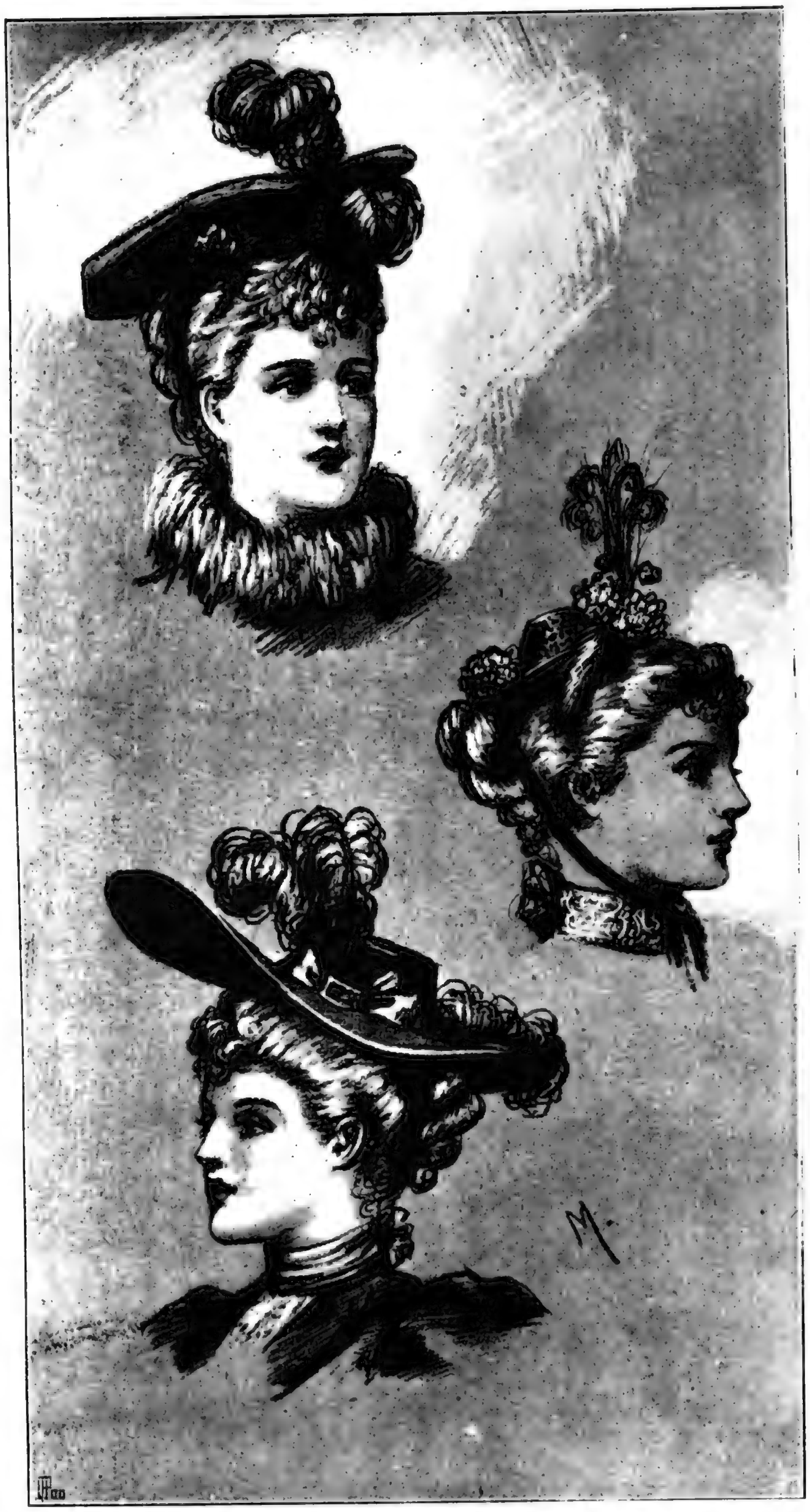
Long cloak of grey cloth with pleats front and back and seams at the side marked by black braid and ornamented with braided buttoned tabs. Shoulder cape cut in one with the collar, fastened by a buttoned tab and ornamented with buttons and buttonholes. The cape and turned down collar trimmed with braid. The under-cape is of orange cloth braided with black. Felt toque trimmed with coloured velvet rosettes and black feathers. Quantity of cloth required, 5½ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

I hope that many of my readers will ere long find their way to 95, Regent Street, and test the many good qualities of the Hindoranee tea served here; there are three varieties of the tea, but the one that may be specially recommended as a good all-round blend is the "Boudoir" tea at 2*s.* per pound. The best quality of Hindoranee tea, a fine blend, is put up in attractive tin boxes at 2*s.* 6*d.* per pound. Housekeepers who need something less costly for general use will find this in the "Housekeepers" tea, which is only 1*s.* 6*d.* per pound, and is excellent value for the money. Hindoranee tea can be obtained in either quality by return post by sending a postal order to the Hindoranee Tea Company, 9, Mincing Lane, E.C.

A delightful parcel of specimens of warm and cheap knitted winter clothing reaches me from the well known spinners and manufacturers of Greenock, N.B., Messrs. Fleming, Reid and Co. Nothing in the shape of thick, warm, soft, and perfectly elastic underwear could be superior to the vests and combinations in pink, white or natural grey wool made by this firm, and the prices are so exceptionally low, notwithstanding the beauty of the wool and the good style and shape of the garments, that everyone who wears or has to provide warm clothing of the kind should make a point of seeing some specimens of the productions of this firm. Vests for ladies, made of the finest and best 2 and 3 ply fingering, half high and with short sleeves, and of more than the average length, cost in the three different sizes 1*s.* 9*d.*, 2*s.*, and 2*s.* 3*d*; without sleeves they are a trifle less expensive, with long sleeves a little more so, but only to the extent of 5*d.* per vest. There are even cheaper vests than these, while the cashmere vests, in natural undyed wool, cost rather more and are made in two qualities, No. 2 quality being specially adapted for winter wear; they may be had with high or low necks and long or short sleeves, and are very soft and warm.

Combinations, made of the same soft fingering as the vests, begin in price at 5*s.* each, the most costly with long sleeves is only 7*s.*, and the garments are well shaped, prettily decorated with fancy patterns in front, and drawn in at the neck with coloured silk braid. Bodices, drawers, skirts, Cardigan jackets and capes also find a place amongst the knitted articles for ladies' wear, and the list of warm underwear for infants and children is even longer and more complete, and includes every kind of garment that can possibly be required. The Tam-o'-Shanter, jersey and brewers' caps at about 1*s.* each are wonderful, and there are hoods, spencers, boots, etc., for infants, besides jerseys and other clothing for boys. The same low prices prevail in all departments; I need not quote them, because it is so easy and so much more satisfactory to see them clearly stated in the price list, which Messrs. Fleming, Reid and Co. send to all applicants; I need only add that when such words as best fingering, and so forth are used, they really mean the best, for the quality of the wools throughout is quite exceptionally good.



New Hats and Bonnets.

Fig. 1. Tam-o'-Shanter toque in blue velvet, with black feathers above and on the brim on the left side and a bunch of violets on the right side.

Fig. 2. Bonnet of dahlia velvet, the crown studded with jet. Brim of velvet with sable tails falling on the hair on either side of the front, and velvet dahlias and bird of Paradise plume in front and a large dahlia at the back. Velvet strings.

Fig. 3. Suède coloured velvet hat with ribbon to match round the crown secured with a diamond buckle, and ostrich plumes back and front.

At the end of the list are directions for making various fancy articles in knitting and crochet, amongst others the pretty and warm bedroom slippers in two colours that are so grateful to the feet on cold winter mornings. With regard to these slippers, however, the firm sell them beautifully made and in tastefully contrasted colours at such exceedingly moderate prices that very few people will think it worth while to knit them. They are made of 5-ply Berlin wool in any combination of two colours, and with fleecy soles, at 3*s.* 6*d.* per pair in sizes 2, 3, and 4, and at 3*s.* 9*d.* per pair in larger sizes. The slippers are also made for gentlemen in double Berlin wool at 4*s.* 6*d.* per pair. They make capital Christmas and New Year's presents of the useful and yet ornamental kind that are always so well received.

Hosiery is another department of this firm, and one that is particularly well supplied; stockings for ladies begin, as to price, with some extra heavy specimens at 1*s.* per pair, but a fine black cashmere ribbed stocking that I find particularly nice, made in superfine fingering, costs in medium size 1*s.* 11*d.* per pair. Into the lengthy subject of hosiery, including as it does socks and stockings of every degree of size, quality and colour, I cannot go at present, but full particulars are given in the list to which I have already referred.

Knitters will be pleased with the collection of yarns, fingerings and wools of many kinds, and with their prices, which are of the most moderate description. Wools for all purposes are supplied by the firm, and these can be seen at any of the numerous branch establishments of Messrs. Fleming, Reid and Company, in London and all over the country.

The Shawswater serges and other dress fabrics of the firm are well worth the attention of those who need durable, hard wear costumes, the serges are of all prices and are warranted to be fast dye, pure wool, and to wear well; the serges and cloths for boys' and gentlemen's suits will many of them be found suitable for ladies' costumes, and amongst the dress fabrics are some pretty figured and fancy materials, tweeds and covert coatings, diagonals, shepherds' plaids, and some patterns of velveteen at 1*s.* 11*d.* per yard which are decidedly cheap, and have the advantage of being light in weight. Patterns of any of these may be obtained from the headquarters of the firm, Greenock, N.B.

The latest and daintiest form of that indispensable article the dress preserver is Kleinert's Gem shield in the thinnest possible quality, covered with delicate white Japanese silk and bound to match round the edges. The shields are made of pure rubber with a silk-like surface, their peculiar softness being due to the method of manufacture, which it has taken many years to bring to its present state of perfection. Many ladies not unnaturally object to a thick dress preserver, but no one could possibly find fault on this score with the silk covered Gem shields, and as they are not unduly expensive they will certainly become great favourites. They are odourless, and the only precaution to be taken in putting them into the dress is to attach them to it by sewing through the binding only; the fabric is so delicate that to sew through it would, if there were any strain, undoubtedly ruin it. The Gem dress shields may be had covered with Japanese silk or with fine nainsook, and every pair of genuine shields is stamped with the Kleinert Rubber Company's trade mark. The shields therefore are easily recognizable, and I strongly recommend their use to dressmakers who like to turn out their work in the best style and finish.

A very clever contrivance for the better arranging of cut flowers in bowls and large vases is the "Teneflos," the invention of a lady, and obtainable from Messrs. W. Hutchinson and Company, Trafalgar Buildings, 1, Northumberland Avenue. The "Teneflos" is a double wire frame in the shape of a half oval with a second flat frame let in a little way above the edge; the stalks of the flowers pass first through the rounded top, and are kept steady and in any position that may be required by passing also through the lower portion of the frame, the space below this being sufficient for the remainder of the stalk. Every one knows how difficult it is to arrange a few flowers and make them keep their places, and yet, as a rule a well arranged group of a few flowers is far more effective and graceful than a close mass; with the Teneflos frame the task becomes wonderfully simplified, for each flower can be put in the exact position it is intended to occupy, and will remain there. Neither sand nor moss, both of them more or less of a delusion, are required, and the water in the bowl can be renewed without disturbing the arrangement of the flowers, by simply removing the frame, flowers and all. The Teneflos is made in two sizes, the smaller with a diameter of five inches costing 2*s.*, while the larger size, with seven inch diameter, costs 3*s.*; special sizes can, however, be made to order

The exhibition of the Anti-Corset League, held early in December, had nothing very novel to reveal in the matter of hygienic clothing; the specimens of belts and other substitutes for corsets in vogue amongst the Greeks of ancient days were interesting, and showed how early in the history of clothing women found the desirability, if not necessity, of wearing some kind of support round the figure. The League has temporized on the subject of corsets and has accepted and recommends as its ideal substitute for the stiffly boned article it abominates Herts' Platinum Anti-Corset. In doing this it shows good sense, for whether it be hygienic or no the majority of women will always wear some kind of corset, and this particular make gives the support required with perfect ease of respiration and movement.

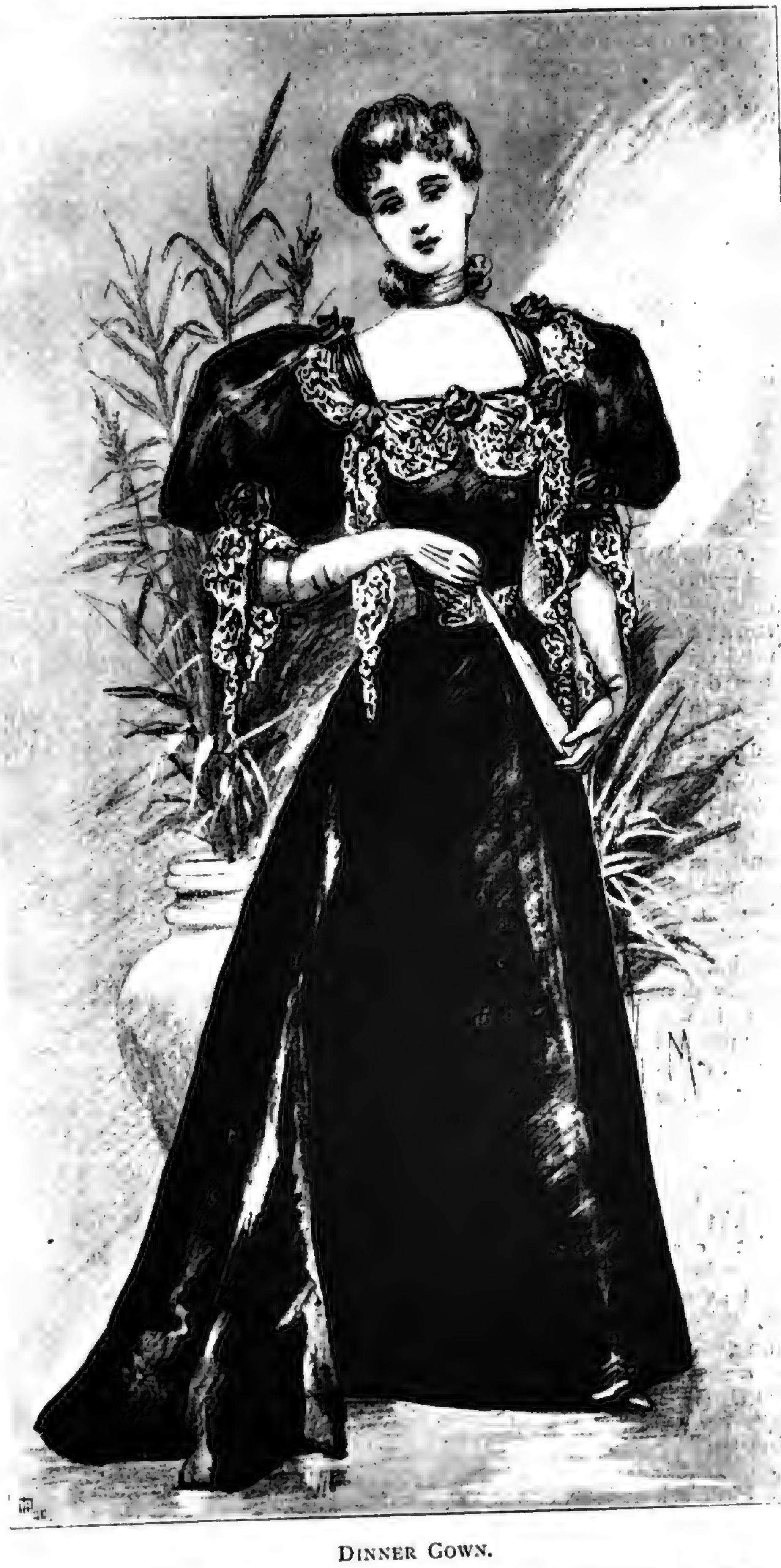
Amongst the many charming and useful novelties for presents that abound just now, I think a foremost place belongs to the pretty At Home day register, entitled "Ye Dayes of my Frendes," that made such a successful first appearance last year. On this occasion the register, which consists of two large tinted cardboard pages, divided off into the first, second, third, fourth and last days of the week, and neatly printed in black and red, is enclosed in a cover of embroidered linen, and forms a most handy reference book, and is at the same time decidedly ornamental on the writing table. The registers are supplied by the School of Oriental Embroidery, of 526, Oxford Street, or by their agents, at prices that vary with the material and style of decoration of the cover, which can be had in linen, either hand-painted or embroidered, or in embroidered satin; refills cost only 2*s.* each, so that the cover may be made to last long after the first cards are filled to overflowing. Ladies who have many engagements to remember will find these registers particularly useful, and they are well suited for Christmas and New Year's presents.

That wonderful compound celluloid appears to be suitable for every kind of treatment and purpose; Messrs. H. and A. Mullord, fine art publishers, of Penn Street, Hoxton, have brought out some celluloid Christmas cards that are very novel, and in some respects curious and interesting. The cards have hand-painted subjects in the centre surrounded by an elaborate border in embossed and pierced work; they are mounted on a cardboard back with strut and bear labels with suitable greetings. In some cards the celluloid is of the usual ivory-like character, but a new kind is semi-transparent like mother-o'-pearl; the painting on this ground, especially of sea-pieces, is very effective, and the lace-like border is exceedingly delicate and fine. A great point in favour of these cards is that they are made entirely in England; the celluloid is of English make, and a staff of lady art students from South Kensington and of English girls are responsible for the painting and putting together; the pearl-like celluloid cards are very dainty and wonderfully pretty things.

A new and good Cookery book, rather out of the beaten track of such books, and written by that authority on matters culinary, Wyvern, otherwise Colonel Kenney Herbert, is sure of a welcome. Common-Sense Cookery is the title of this work, which is intended for the use of English households, and is based on modern English and continental principles; it is published at 7*s.* 6*d.* by Mr. Edward Arnold, of 37, Bedford Street, and is therefore by its price, as by its contents, likely to appeal to the general public that likes to eat well but without extravagance. Cookery, the management of the kitchen, and some of the chapters on kitchen requisites, the menu, Roughing it, etc., appeal rather to the mistress of the house than to the cook; but indeed the whole of the book is good reading, although the recipes are given with all due precision and the practical details that ensure their being successfully carried out. I strongly recommend young housekeepers to study the book with care and attention; it will repay them a hundredfold in practical knowledge, and will supply them with the principles of good cooking that are lacking in most cookery books. The mixture of English and foreign recipes is admirable, and the usefulness of the book is increased by a series of well-arranged menus and a complete index. The idea of a literary cookery book is novel, but it is a brilliant one, and in this instance, at any rate, a great success, for "Wyvern" has managed to produce a book that is at once readable and reliable.

We are becoming so used to the advantages of obtaining goods direct from the manufacturer that we are in danger of forgetting that the system has not always existed. As a matter of fact Messrs. James Lindsay and Company, of Donegall Place, Belfast, were the pioneers in supplying customers direct, at manufacturers' prices, with their unrivalled household and table linens, cambric handkerchiefs, and other goods. Just at this season a particular interest attaches to their beautiful hand embroidered afternoon tea-cloths, sideboard cloths, etc. A beautiful specimen of these cloths is a fine linen sideboard cloth with open hem and design at each end of shamrock leaves in drawn work and embroidery; but of tray, tea, and sideboard cloths, as of d'oyleys, there is a magnificent selection in embroidered linen and in hemstitched damask, while the embroidered pillow slips and sheets would be enough to make any woman break the tenth commandment, were they not obtainable at such very reasonable prices. Hemstitching and drawn thread-work in elaborate and beautifully worked patterns are now being applied in a most effective manner to the decoration of bed linen, and for this purpose amongst the sheetings, the variety of which is overwhelming, are some exceptionally wide and very fine qualities.

Hand-woven, grass-bleached table linen of spotless purity and in lovely floral and French Renaissance designs, is a speciality with this firm; some of these French sixteenth century designs are of great beauty, but in pattern and in quality there is an enormous choice suitable to the most modest as to the wealthiest households. I do not at present wish to dwell on such necessary articles as towellings and sheetings, but I should like to call my readers' attention to the lovely cambric handkerchiefs with fancy hemstitched, spider-stitched, lace-edged, and otherwise decorated borders. Amongst these dainty mouchoirs are some very fascinating specimens in imitation French and sheer lawn manufactured



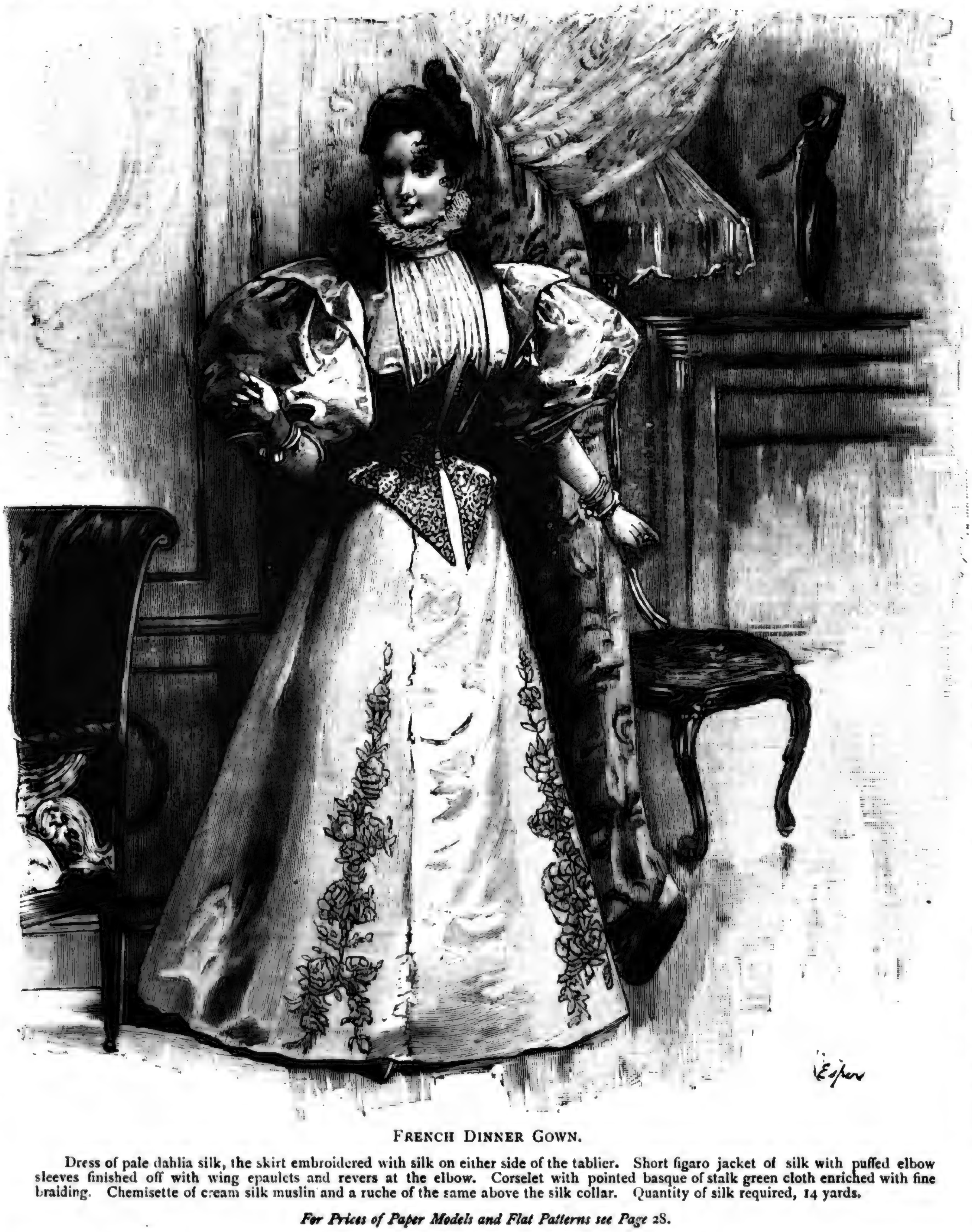
DINNER GOWN.

Demi-trained skirt of black satin with plain short-waisted bodice and short puffed sleeves. Antique lace draped across the bust and over the shoulders with ends falling in front, and sleeve ruffles to match. Draped shoulder straps and light rosettes of chiffon on the bodice and sleeves; belt of chiffon with butterfly buckle. Quantity of satin required, 16 yards.

For Prices of Paper Models and Flat Patterns see Page 23.

from the finest Irish flax-grass; the borders are quite works of art and are wrought by hand to a depth of some inches with the greatest care. The drawn work has all the delicacy of lace with far more durability, and some of the lace-edged handkerchiefs at 9*s.* 11*d.*, 10*s.* 9*d.*, and 12*s.* 9*d.* per dozen are exceedingly fine, clear, and cheap at the price. Children's handkerchiefs, with coloured borders, may be had at 1*s.* 9*d.* per dozen, and plain hemstitched handkerchiefs for ladies and gentlemen may be had in all sizes in the best or in the cheapest qualities. Initials, monograms, etc., can be worked on any of these, or on the house linens, and greatly add to their value and beauty.

Lindsay's Irish silk poplins are obtainable in various qualities beginning as low as 3*s.* 11*d.* per yard, 24 inches wide. Poplin is such a beautiful and durable material that it deserves to be always in fashion, as it is at present; in colours the prices range from 3*s.* 11*d.* to 8*s.* 11*d.* per yard, this last is a superb material; in black the range of prices is from 3*s.* 11*d.* to 10*s.* 6*d.* per yard, including twelve different qualities.



FRENCH DINNER GOWN.

Dress of pale dahlia silk, the skirt embroidered with silk on either side of the tablier. Short figaro jacket of silk with puffed elbow sleeves finished off with wing epaulets and revers at the elbow. Corselet with pointed basque of stalk green cloth enriched with fine braiding. Chemisette of cream silk muslin and a ruche of the same above the silk collar. Quantity of silk required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

I have recently seen some pretty things at "Esther Lucas's," 98, Wigmore Street; she has lately set up in business for herself as a dressmaker and milliner, after having had much experience as manageress in several leading houses in the West End. She has some specially charming tea-jackets or blouses made in watered crêpe trimmed with fur and jet, and a pretty day-dress I was much pleased with in cornflower blue cloth with jet yoke and trimmings of otter fur. The skirt had a jet cord and was *boned* round at the foot. This boning, which is called "feather boning," is an invention of our clever American cousins, and is made for the edges of skirts and for boning bodices, also for keeping the edges of revers, etc., in their place. It is exquisitely light and pliable, and a bodice boned with this delightful material is a pleasure to wear. The inventors teach the system to any who like to learn, and though it looks marvellous when done, it is not at all difficult. The shape of the figure is formed by the substance being curved as it is stitched to the bodice, and it takes far better the exact shape of the figure than any whalebones could be persuaded to do. Miss Lucas has taken up this novelty with the greatest success, and tells me her customers are delighted with the fit of the bodices and hang of skirts boned on this principle. The feather boning is cheaper than whaleboning, I think, which is another advantage, and can be seen, and specimen bodices are boned before you by Mme. C. B. Weeks, 26, Vere Street, Oxford Street. Miss Lucas has also some very smart and pretty millinery, and has the special art of making things that suit the person they are intended for.

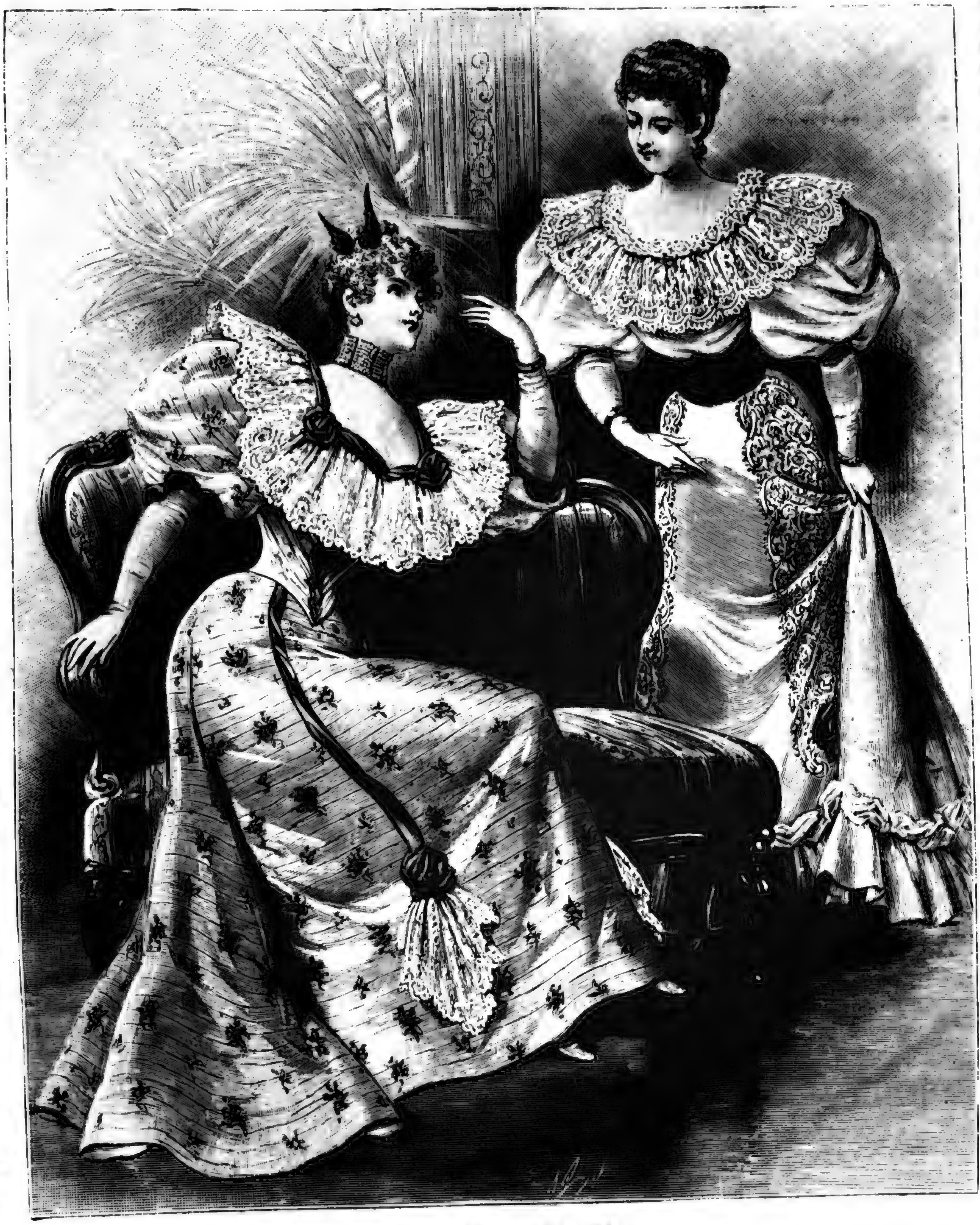
The exhibition of ancient and modern embroideries, collected together from East and West, at Chesham House, Messrs. Liberty and Company's well-known Palace of Delight in Regent Street, is more than usually interesting this season, from the number of specimens of old ecclesiastical work, and curious Franco-Chinese embroideries, worked by Chinese embroiderers from French designs of the 17th century under the direction of French Jesuit missionaries. A mural hanging of large size is a quite unique specimen of this interesting work; a border and a coverlet are only a degree less interesting; time and usage have softened down the colours to a beautiful harmony, and the work is still in good preservation.

The finest specimens of ancient ecclesiastical embroideries are of Spanish origin; one of these, a portion of a dorsal, is in early 16th century work and has small raised figures of St. John the Evangelist, St. Francis, and the Virgin Mary, minutely and elaborately worked with their attributes; St. Francis is being drawn to heaven by cords attached to a winged crucifix; altogether this is a very rare and curious piece of work. An ancient Spanish altar frontal, a chasuble and a variety of copes, dalmatics, etc., are fine specimens of different kinds of work and well worth a little close study. Some Hindu-Portuguese coverlets are good examples of mixed work, that is European subjects slightly altered and worked by Eastern embroiderers; one of these has the ground entirely filled in with floss silk embroidery apparently of a later date than the original design.

The collection of Japanese and Chinese embroideries, both ancient and modern, is peculiarly fascinating to the lover of Eastern arts; my admiration in the Chinese section was specially given to a magnificent pair of curtains and valance depicting the sports and pastimes of the Celestials, elaborately embroidered on red satin; to an antique hanging in very fine tapestry, partly woven and partly painted, and lastly to a piece of Chinese tapestry, mounted as a screen, and supposed to be over three hundred years old. It is in excellent preservation and is most curious.

Gorgeous robes and hangings form the greater part of the Japanese exhibits, but the most perfect specimen of Japanese work is probably to be found in a screen of white silk on which are embroidered with the greatest delicacy of work and colouring a few reeds, on one of which a puffy little bird is balancing himself, and a couple of insects, all carried out in soft shades of beige, shading from white to brown.

Indian and Persian work, Indian shawls, dresses and jackets, a few exhibits of Burmese curiosities, including a cushion from the Palace at Mandalay, a most gorgeous but uncomfortable sofa pillow with the appliqué satin design in hard raised lumps, but undoubtedly genuine, and a charming collection of fans are further items in this valuable collection.



STYLISH EVENING DRESSES.

Fig. 1. Dress of ribbed white silk with chiné pattern of flowers; godet skirt, the front seams ornamented with a twisted strap of violet velvet ending in a knot and a fan pleating of antique lace. Pointed bodice cut in a low square laced at the back; the fronts gathered under a ruche of velvet. Lace bertha mounted under a draped band of velvet with rosettes on either side of the chest. Puffed sleeves with turned back revers of velvet. The cut-out paper pattern of this bodice is given with this number. Quantity of silk required, 13 yards.

Fig. 2. Dress of white peau de soie; godet skirt bordered with a flounce of tan-tinted silk muslin mounted under a ruche of the same. Panels of tan lace on either side of the skirt ending under cerise velvet rosettes. Full bodice laced at the back and puffed sleeves of the silk. Full bertha of lace headed by a ruche of silk muslin. Wide draped belt of cerise velvet. Quantity of silk required, 13 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

The agonies which children suffer from chilblains are often most painful to witness. And not only children, but many adults, particularly ladies, are, during a long winter, or any special visitation of frost or biting winds, perfect martyrs to the torture of chilblains. Betimes, therefore, I would call attention (as I have regularly done in past winters) to the most excellent series of chilblain remedies, and other postal winter toilet preparations, sent out by Mr. Mason, Pharmaceutical Chemist, Norwich. For chilblains we have three preparations, a preventive which will effectually protect the skin from them, a cure for unbroken chilblains, and a dressing for broken chilblains. All these are simply invaluable in the house in winter-time, especially where there are children. Then there is Gants Gras Pomade for keeping the hands white and soft, and preventing chaps, roughness, and redness; Captene Paint, an instant remedy for neuralgia and toothache, Cold Cure for the removal of colds in the head, and a dozen others, all equally useful.

Mr. Mason will forward his entire Postal Toilet List, containing these and a hundred other preparations, to any address on receipt of a stamped envelope. As a specialist in hair restorers and skin cosmetics he is widely known to my readers.

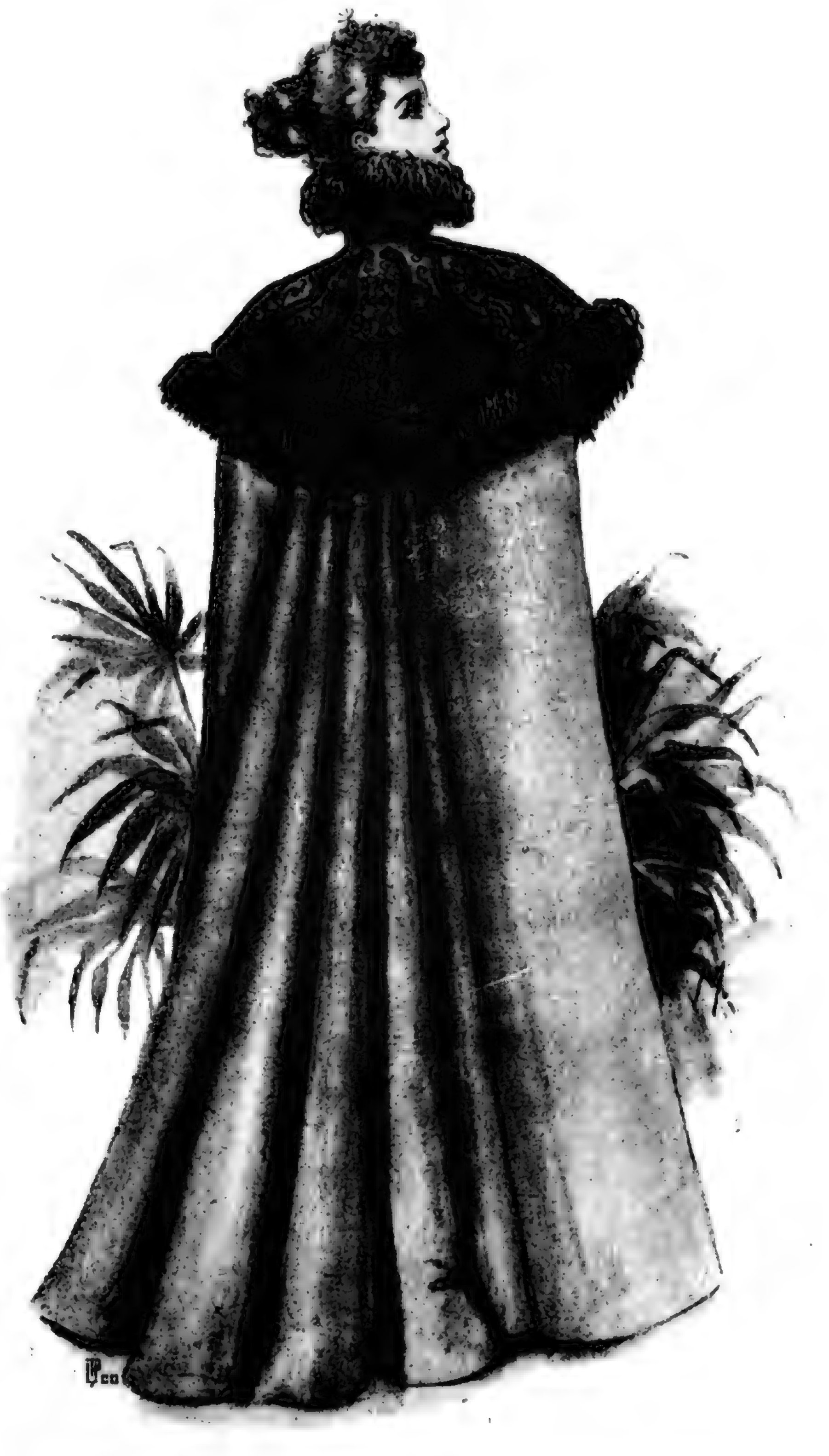
As an example of cheap, serviceable, and hygienic socks for gentlemen's and boys' wear, very high praise may be given to the capital Sanita socks at 1*s.* per pair, obtainable from Messrs. Foster and Co., of Newry, Ireland. The socks are made of very soft natural coloured wool, and are thoroughly well made and shaped, with strengthened toes and heels. Many ladies will be glad to know of these warm and useful socks, which are also made in better qualities, although they cannot fail to be pleased with those at 1*s.* per pair.

Should any of my readers be in need of brocades for opera cloaks I strongly advise them to apply to Messrs. S. Lewis and Co., of Holborn, where I have lately seen some silks exactly suited to the purpose at most reasonable prices. These brocades are simply astonishing as to price and quality.

THE SILKWORM.

Christmas and New Year's Cards

VERY fascinating are the artistic productions in Christmas and New Year's Cards, in calendars, books and booklets of the well-known firm of Marcus Ward and Co., of London and Belfast. All tastes are catered for in the calendars; the office, the boudoir, the drawing-room, may all be suitably provided with these useful and admirably printed calendars, which, let us hasten to add, are *not* printed in Germany. We can still do something, it appears, and do it remarkably well too, as the very high-class work on the productions of this firm conclusively proves. Take, for instance, the delightful little Boudoir Calendar, what could be prettier or more daintily drawn and coloured than the little figure in the sedan chair with its bearers that form the background; for plainer uses there are the large Shakespeare and Tennyson Calendars; the four-fold French Screen Calendar may find a fitting place on a writing-table, which it will certainly help to ornament, and the Sundial and Ship Calendars are most original and may be used in the same way.



OPERA CLOAK AT MR. PETER ROBINSON'S, REGENT STREET.

Long cloak of pale blue faced cloth trimmed down the fronts with black Thibet and lined with shot surah; the shoulder cape adorned with appliqué embroidery of black moiré silk outlined with jet and edged with Thibet. High collar to match.

Marcus Ward and Co. make a speciality of cards and booklets of a religious tendency, which are extremely well got up and varied in character; the cards in sets of twelve are charmingly decorated with pictures of birds, flowers, or landscapes, and bear texts and verses; nothing could be more suitable for presentation to Sunday-school children than these well-printed cards at sixpence per packet; a special card gives an interesting representation of the coins mentioned in the New Testament; the coins, in bronze and silver, are embossed and stand out in bold relief, the stamping being an exact fac-simile of the original coins. Booklets containing a hymn with illuminated covers tied up with gold cord and tassels belong to this series, and sell at 4*d*. each; some wonderfully cheap packets of cards and envelopes at 6*d*., each packet containing eight cards, with verses by Sarah Doudney and Frances Ridley Havergal, have besides the verses and usual greetings charming coloured subjects of children and flowers, as in the "On the Threshold" series, of birds in the "Christmastide" packet, and of landscapes in the "Bells across the Snow" series. No one should send ill-designed and common Christmas cards when such refined and exquisitely printed cards as these can be had at less than a penny each, including an envelope.

The shilling packet of Mottoes for the year, consisting of twelve cards illustrated with landscapes and flowers, and with border and text in gold, are excellent specimens of the work done by this firm, but after all the productions that appeal to the greater number of people are the delightful cards, so varied and original in style and shape, so refined and dainty in taste and execution that it is a pleasure to send or receive them. Colour printing can scarcely reach a higher level than in the folding and other cards, whether their designs be of flowers, birds, figures, or funny pictures of frogs, kittens, or those orthodox pantomime characters, the sausage-stealing clown surprised by a policeman. The cards are free from the splendours of tinsel and pierced borders, but for all that, perhaps on that very account, Messrs. Marcus Ward's Christmas and New Year's Cards take rank amongst the very best productions of the kind.

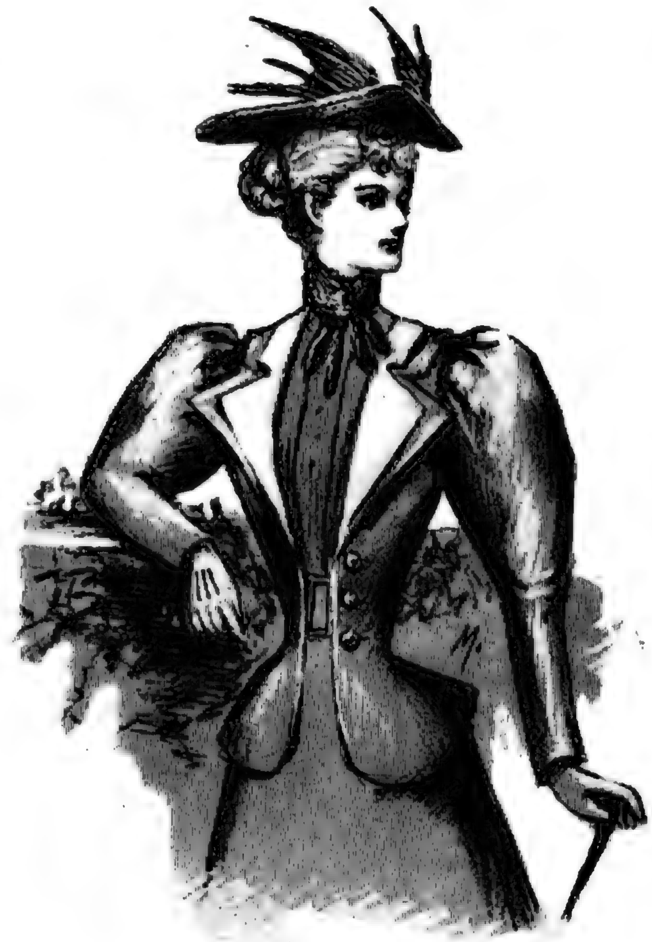
Many of the calendars issued by Messrs. C. W. Faulkner and Co., of Jewin Street, serve a double purpose, for besides being a useful and artistic record of time, space is left on them for the printing of name, address, etc., and they are thus well suited for advertising; the majority of calendars used in this way are so poor in design and execution that they are at once relegated to the kitchen; Messrs. Faulkner's calendars deserve a better fate, for they are models of artistic design and execution. They are of all kinds, from the useful day by day calendars for the wall with large figures and a Shakesperian quotation for each, to the exquisite little pocket calendars that may be carried in the purse and that are the daintiest possible little productions. Even in these tiny folding cards one leaf is left blank and may be utilized for the insertion of a name, address, etc. A quite charming calendar for the wall has detachable slips for each week in the year, with space under the heading of each day for memoranda of engagements. The calendar is charmingly got up in white and gold, and decorated with an embossed subject of small birds in natural colours; a very pretty Christmas present is this engagement calendar.

The booklet and folding cards of this firm are of a very high-class character; specially artistic are the folding cards in thick paper with landscape or figure subjects in monotint on the cover; the illustrations are exquisite, and the cards cannot fail to have an immediate and decided success. The booklets, with embossed white cardboard covers and gold lettering, and similar illustrations on the inner pages, are equally dainty and fascinating, and there are some charming booklets with covers in imitation of wood and leather tied up with silk cords and tassels. The screen and other folding cards with decorations of embossed and coloured flowers and birds, lace edgings and perforations, and now and then a little tinsel, are wonderfully pretty, especially the fourfold graduated screens with bird subjects in white on a shaded coloured ground and pierced tops, and the white and silver screens with little children in pantomime character on the panels. The hunting and racing cards too are capital, very spirited and entertaining; and for the children Messrs. Faulkner and Co. provide large pictures of kittens, puppies, etc., ready for hanging on the wall, with simulated frame but real ring, and a variety of comic detached figures, notably some negro banjo and bones minstrels, which are very well done.

A new indoor game introduced by the firm is Malletino, a kind of combination of golf and billiards played with little wooden mallets, balls, discs and a bell, all of which are enclosed in the box, the price of which is one shilling.

Some particulars of the Amateur's Literary and Painting Prize Competitions for May, 1895, announced by Messrs. Raphael Tuck and Sons, will be of interest to many of our readers, some of whom will no doubt be encouraged thereby to take part in the competitions.

The art studies, books, booklets and calendars issued by the firm this season give the keynote for the next competition; in painting, the prizes are awarded for copies of the illustrations or art studies in colours or in black and white; the art studies include the charming designs for door panels published by the firm, landscapes, flower, fruit and bird studies, marine subjects, head, figure, and animal studies, etc. The literary prizes are given for sets of quotations suitable for calendars. For full particulars and rules, application may be made to Messrs. Raphael Tuck and Sons, Coleman Street, E.C.



COSTUME IN SHAWSWATER SERGE.

Costume in Messrs. Fleming, Reid and Co.'s navy blue Shawswater serge. Plain skirt; open jacket with rounded basque and turned down collar and revers. Double collar and revers of white cloth. Pleated blouse of navy blue silk. Felt hat with wings in front. Quantity of serge required, 6 yards.

An Interesting Book.

A BOOK which possesses a special interest is the small hymn-book carried by the late Emperor Frederick, then Crown Prince of Prussia, through all his campaigns in Denmark, Austria and France. The book, which was given him by his wife, the Empress Frederick, is a small octavo volume, bound in brown leather, and decorated on one side with a crown, a Prussian eagle, and an "F." The first pages were originally left blank for memoranda. On the back of the first page stands only the name "Victoria," written by the Empress Frederick. On the third page are the following memoranda, written by the Emperor Frederick: "With me during the campaign in Schleswig-Holstein and Jutland, February, March, April, May, 1864. Frederick William, Crown Prince. At the Holy Communion at headquarters in the Château of Gravenstein, in the Duchy of Schleswig, on March 24, 1864. Great Thanksgiving Service after the victory, and storming of the Düppel trenches on April 18, 1864. Trench Four, in the midst of the assembled Division, on April 24, 1864." On the fourth page stands the words, "With me during the campaign against Austria in Bohemia and Moravia, June, July, 1866. Frederick William, Crown Prince, Commander in Chief of the Second Army. With me during the campaign against France from August, 1870, till March, 1871, especially at the services in the Palace Church at Versailles. Frederick William, Crown Prince of the German Empire and of Prussia, Commander in Chief of the Third Army. Re establishment of Emperor and Empire on January 18, 1871, in the Palace at Versailles."

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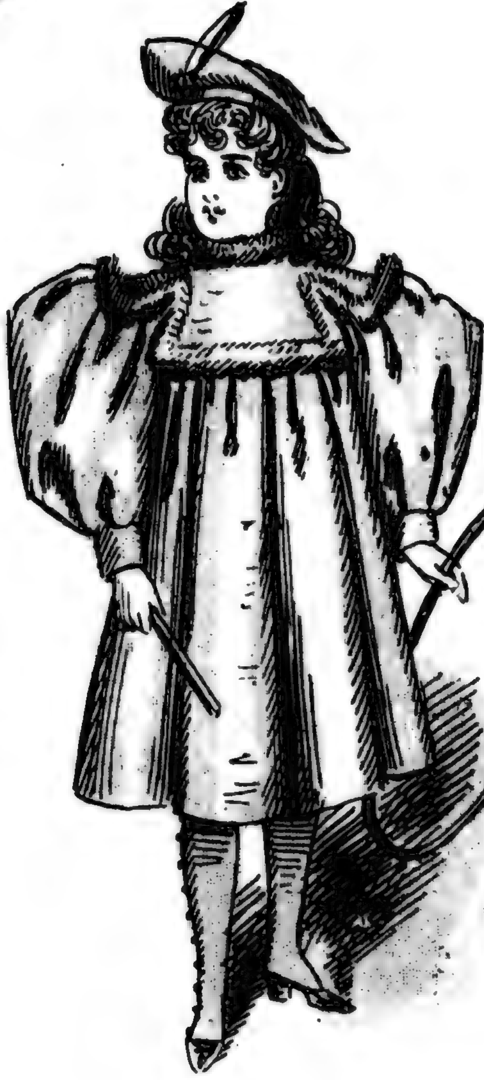
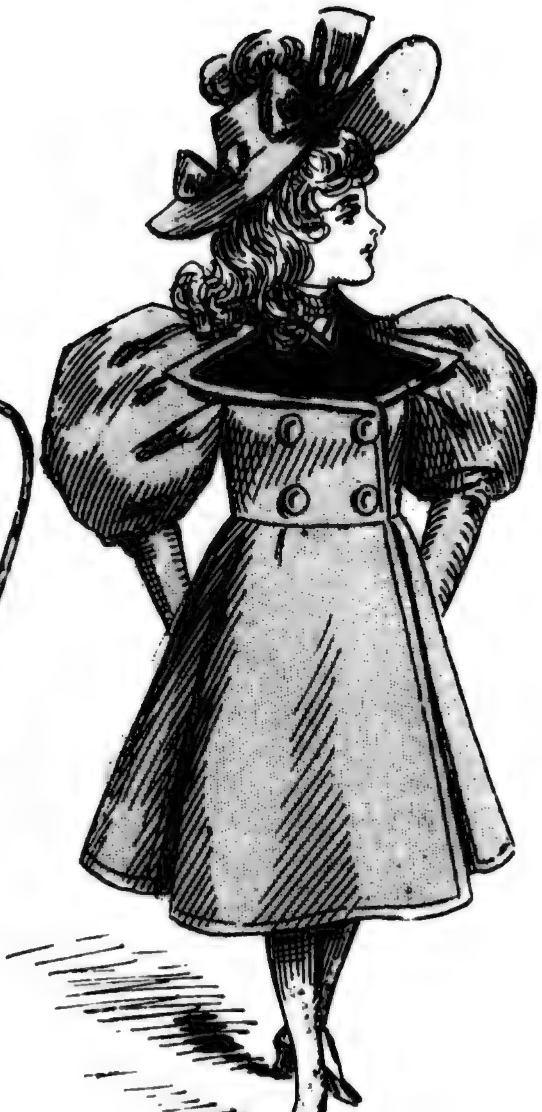
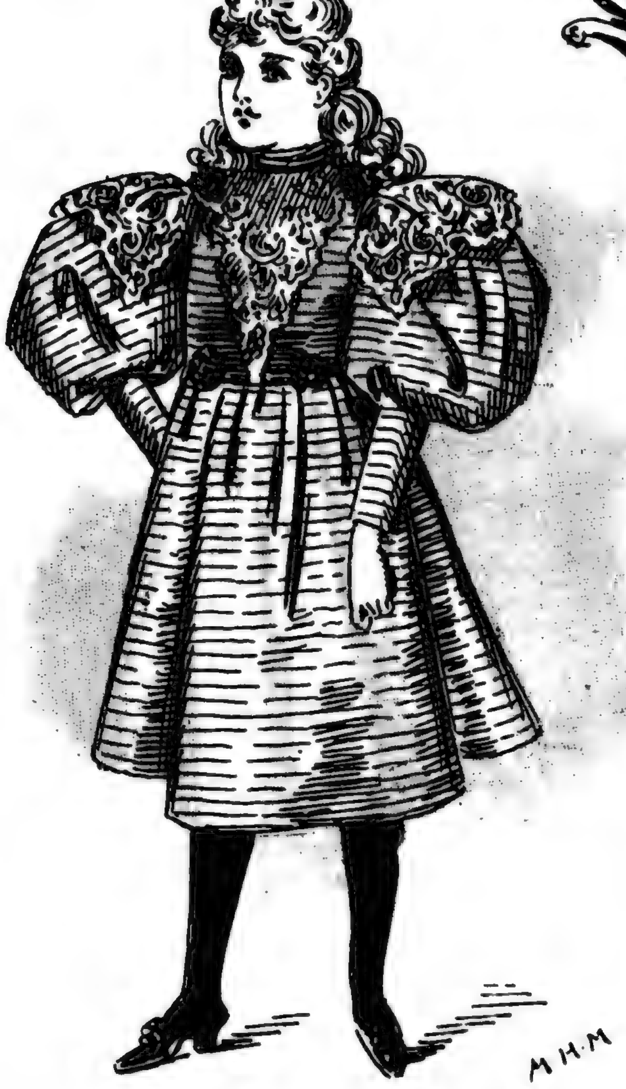
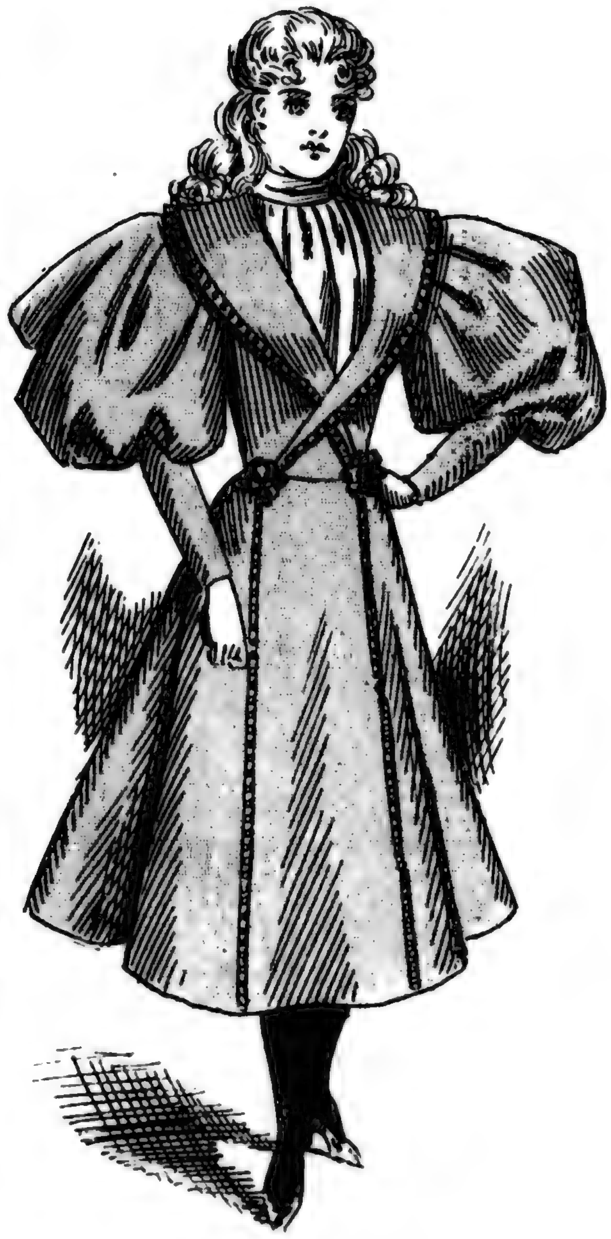
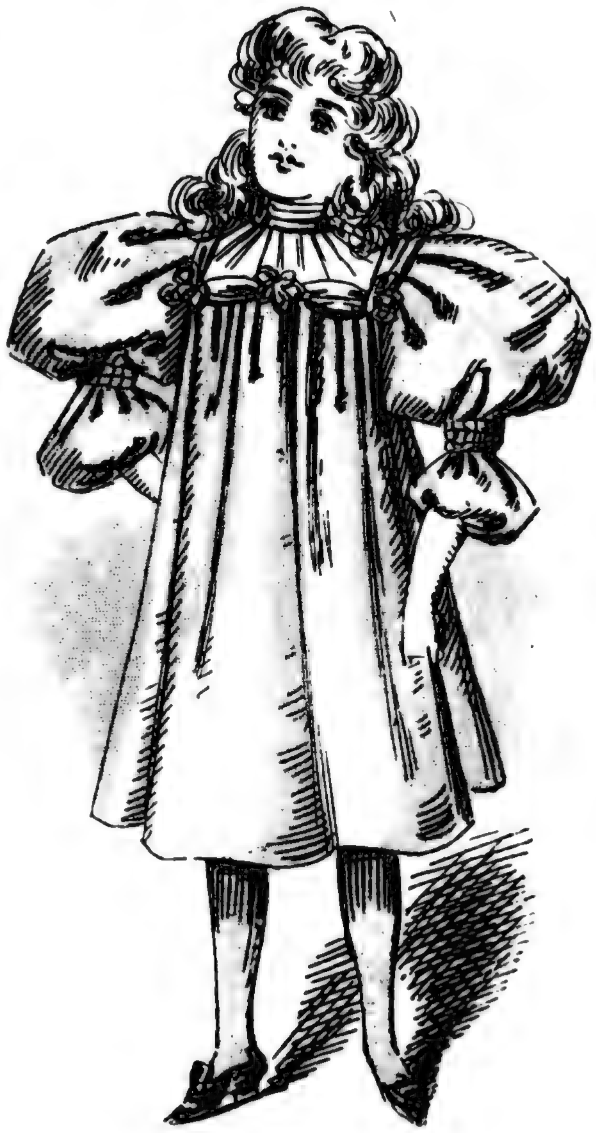










COSTUMES FOR CHILDREN.

Fig. 1. Coat of bright red lambswool cloth trimmed with beaver. Full skirt mounted on a plain yoke, covered by a yoke-shaped cape with epaulets edged with beaver. Bishop sleeve. Fur collar. Red Tam-o'-Shanter cap with quill feather. Tan cloth gaiters.

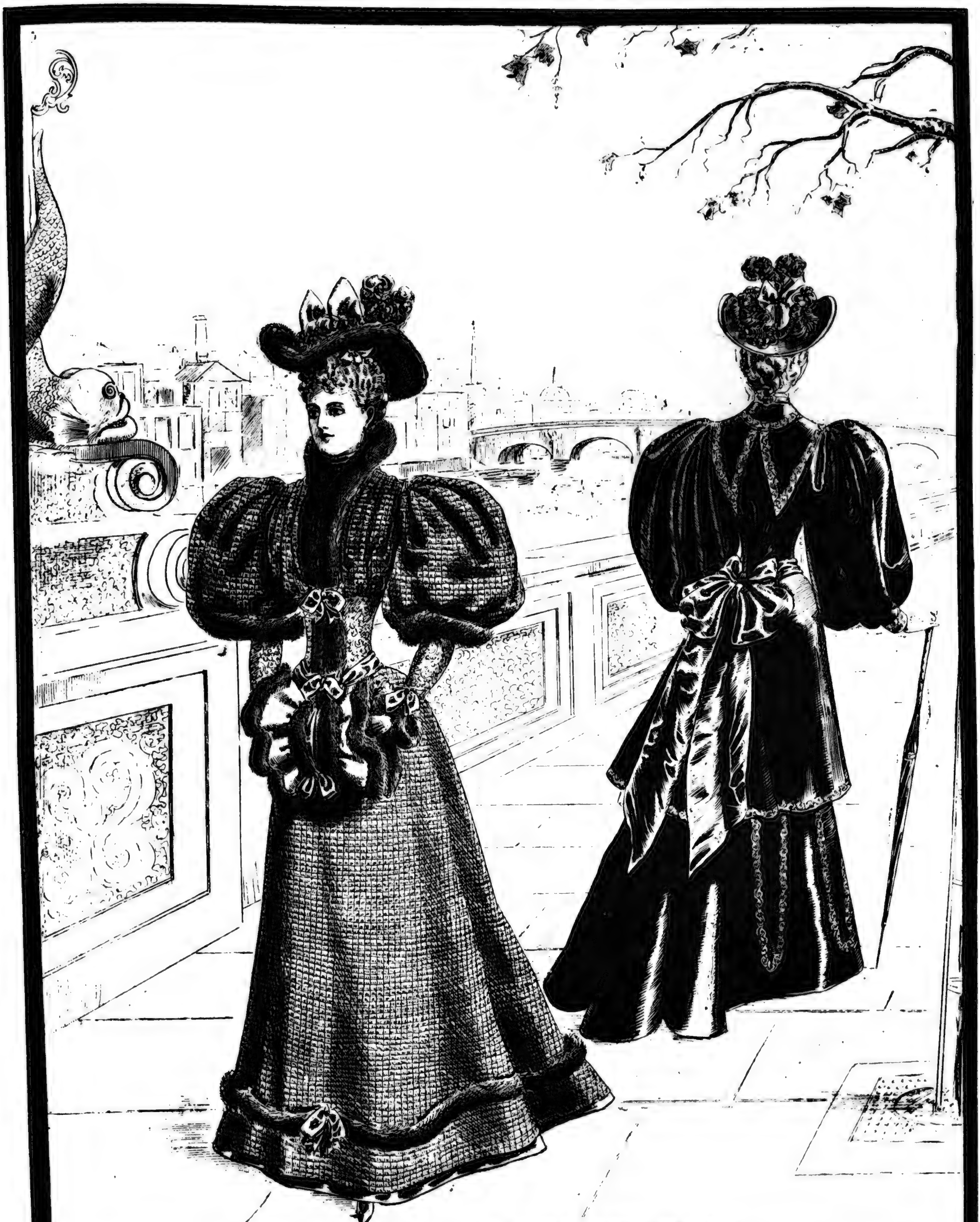
Fig. 2. Coat of suède coloured cloth, the skirt and short bodice separate and fastened down the left side. Four large buttons to match on the bodice. Gigot sleeve. Collar and revers of black velvet. Suède felt hat trimmed with ribbon and feathers. Suède cloth gaiters.

Fig. 3. Dress of fancy striped silk; full skirt mounted with gathers on a plain bodice; sleeves with puffs at the shoulder. Lace epaulets and lace collar falling in a long point; velvet rosettes on the shoulders and at the waist.

Fig. 4. Dress of electric blue woollen; plain skirt with narrow bands of fancy galon marking the front breadth. Bodice open over a full chemisette and collar of ivory surah, and ornamented with revers edged with galon and crossed below the chest to end under rosettes of velvet. Sleeve with large puff.

Fig. 5. Frock in coral pink silk mounted with gathers at the edge of a full yoke of white pongee silk with collar to match. Drapery of pink silk round the yoke drawn up under knots of narrow ribbon. Sleeves with double puffs divided by a gauged band.

For Prices of Paper Models and Flat Patterns see Page 28.



COSTUMES FOR MARRIED LADIES.

Fig. 1. Skirt of fancy tweed trimmed with brown fur over a false under-skirt of tan-coloured velvet. Full bodice and puffed sleeves with corselet and tight sleeves of embroidered tan-coloured silk. Ribbon band to match with bows on the corsage, sleeves and front of skirt, and fur on the bodice and sleeves. Muff to match of tan silk and fur. Felt hat trimmed with ribbon and feathers and fur border. Quantity of tweed required, 6 yards.

Fig. 2. Costume of dark violet velvet, the skirt trimmed with jetted galon put on in points. Jacket with deep added basque bordered with jet, the collar, divided shoulder cape and bands of the bishop sleeves trimmed to match. Sash with large bow of silk a shade lighter. Felt hat trimmed with ribbon and feathers. Quantity of velvet required, 20 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Tea-Gowns and Tea-Jackets

THE most salient feature of the newest tea-gowns and déshabillés is the long stole pleat on either side of the front, falling usually from the bust, and very often gathered after it has been pleated in order to reduce the width of the pleat, especially when this is both broad and deep. In other respects there is no great novelty in the general outline, and there is in fact very little scope for variety; the first essential of the dress is that it should be easy, loose, or nearly loose, and falling in soft folds, unbroken by a seam joining the skirt to the bodice, from the neck to the feet. In the ornamentation and details of tea-gowns there are many fascinating novelties, and no material is too rich or beautiful for the purpose; given rich fabrics and exquisite colours stylish tea-gowns may be readily produced.

Our model, fig. 1, is lovely in copper-coloured silk, velvet, or plush, with full front of the palest water blue silk crêpe and deep collar and sleeve ruffles of tinted lace. The bows on the sleeves and at the waist may be black or in a deeper shade of copper. The stole pleats in this model are not very deep, and are only slightly gathered where they are joined to the square yoke concealed by the lace collar. The long sweeping pleats at the back, so becoming to the figure, are also mounted on the yoke, thus obviating the clumsiness that would result from carrying them up to the neck.

The dainty tea-jacket, fig. 2, is of chiné silk with the ground in a lovely shade of pale green, and opens in front over an accordion-pleated plastron and basque of palest pink chiffon; lace flounces fall over the turned back revers, and the sleeves, gathered up at the seam, are finished off with deep lace ruffles. The back of the jacket has a group of nine pleats down the centre and at the side seams which run up to the shoulder. A draped collar of chiffon and bows of satin ribbon complete the model.

Fig. 3 gives a capital suggestion for a black chiffon bodice to be trimmed with cream-coloured guipure and made over a black or coloured silk lining.

At fig. 4 we have a clever device for covering the soiled part of a light silk bodice and making it fit for home dinner wear, by veiling all the upper part with lace. The sleeves may be of the dress material, but new sleeves in velvet, silk or crépon would be permissible, and these again might match the dress or be chosen to contrast with it.

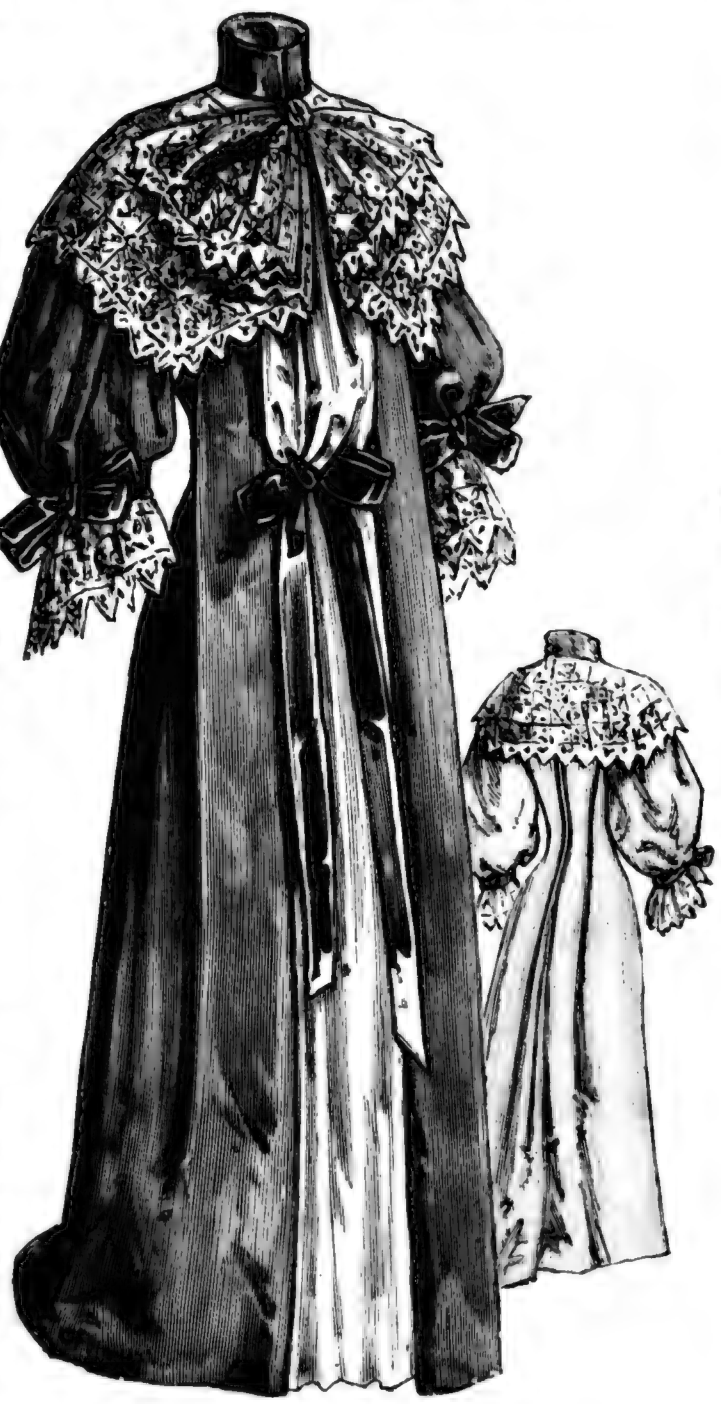
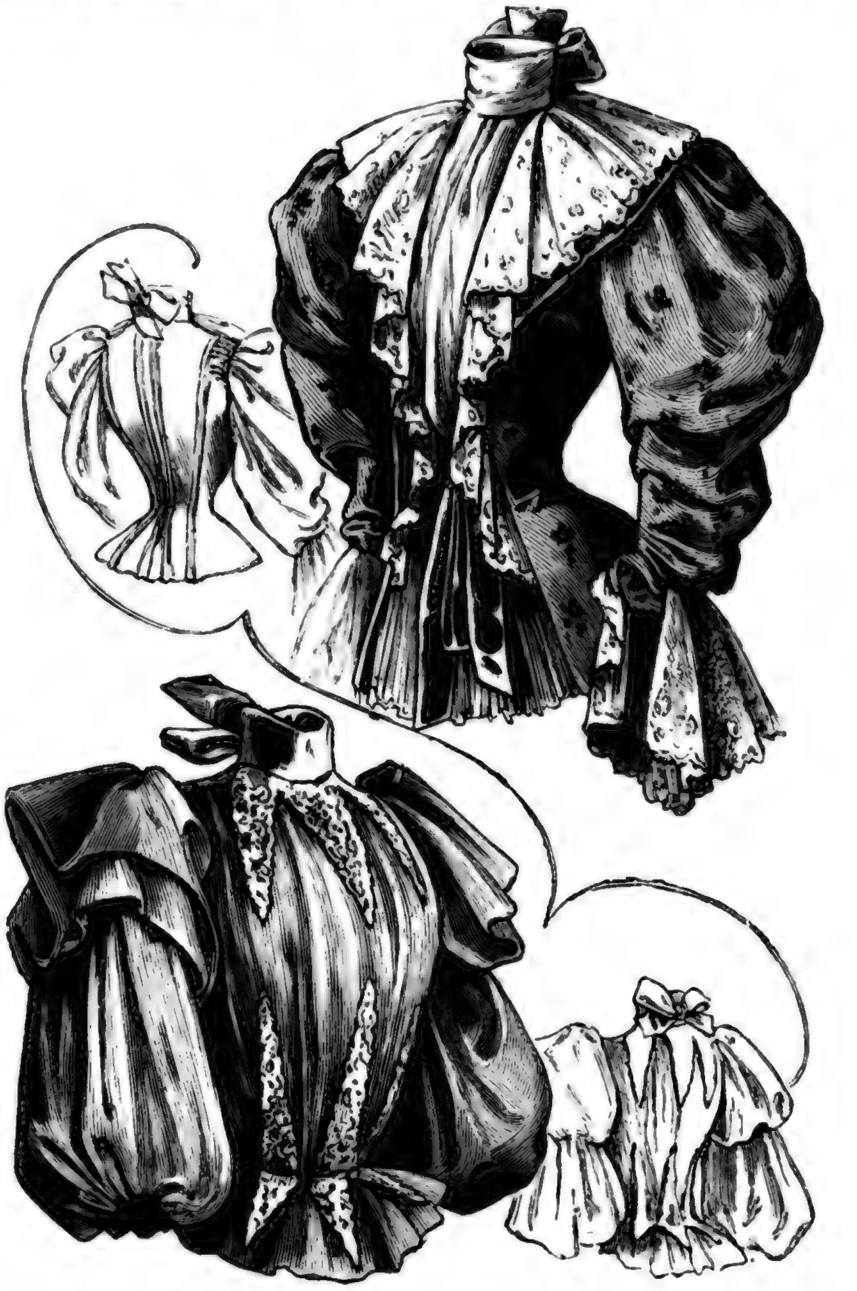


FIG. 1. TEA-GOWN.

A new style of dress that is now in vogue for dinner and theatre wear is more like a loose-fronted princess dress than a genuine tea-gown, although often adopted for this purpose; very beautiful materials are employed for these gowns, rich silks, satins, brocades and shot plushes are the favourites, and the trimmings consist of elaborate bead ornamentations, lace and fur, especially ermine. A loose dress in shot copper-coloured plush is made with a blouse front gathered at the neck and finished off with a deep collar of étamine and rust-coloured guipure; the bishop sleeves end in deep cuffs of guipure and étamine. Another is in pink satin with a front and cuffs of ermine, and a deep collar of Renaissance guipure falling low over the shoulders. A costume in straw-coloured and white broché is made with a loose full front of lace, cut low and mounted on a band covered with skunk, and trimmed down the redingote fronts, round the edge and on the draped sleeves with fur, and still another lovely gown is in a pinkish shade of dahlia plush, with deep collar and front of ivory satin and guipure appliqués. A tea-gown in black and pink striped silk is made with a Watteau pleat, and a bertha of black velvet round the shoulders veiled with black lace; the Watteau pleat starts under this bertha at the back, the fronts open over a full straight robing of pink satin trimmed with lace, joined to a chemisette of pink satin gathered up at the neck, where the gown is finished off with a full ruche of black lace, pink bows nestling in the folds on either side. The fronts are mounted with box pleats gathered at the top under the velvet bertha.

Many more charming models might be cited, but a description of one or two specially elegant gowns must suffice for the present. One is in blue and white broché, the fronts mounted on either side of the lace yoke with a fluted pleat closely gathered at the top. The sleeves are of pale yellow velvet, very wide and much puffed, and finished off with a band of ermine at the elbow, the collar being also of ermine. The dress is in plain princess shape at the back, as is a similar gown in cream damassé silk mounted with godet pleats in front on a low square cut yoke in pink velvet embroidered with pearls and gold beads. The puffed elbow sleeves are strapped up in front with embroidered bands.



FIGS. 2 AND 3. TEA-JACKET AND BLOUSE.

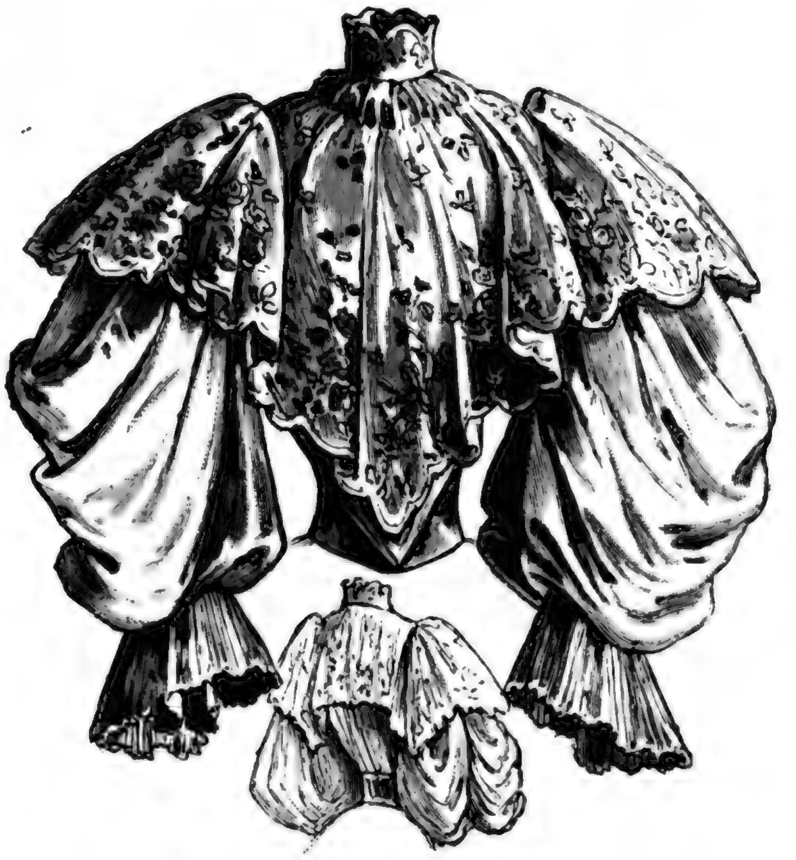


FIG. 4. LACE-TRIMMED BODICE.

Lessons in Millinery, No. 21

A PRETTY sketch of a bonnet for a middle-aged lady is the first model this month. It is made in black velvet, with a brim of soft flutings of pale heliotrope ribbon, always a favourite colour of mine for elderly ladies; and it has two rather large feathers of the same colour standing up at the back. The shape is most comfortable, and though it has the appearance of being quite a small bonnet, it really fits well on the head. It is cut according to the diagram, in spartrie, and has two little gores taken out on each side, so that when joined and neatly sewn over it makes the shape of the head; this is wired with a cotton wire which is not quite so stiff as the paper or hard silk wire which I use for most of my shapes; it is then bound and covered. To cover this shape neatly it is best to cut the velvet exactly the size of the shape, but without the gores, and then bind the edge with a narrow strip of satin cut on the cross, otherwise you get some nasty little rucks underneath where you turn the velvet over. You then take the satin ribbon, about an inch and a half wide, in the pale heliotrope shade, and sew a pretty jet cord made of very fine and sparkling beads on wires along one edge; you will need about 2½ or 3 yards if you like the frilling to be rather full round the face. When this is ready, you box-pleat rows of ribbon round the front of the bonnet, bending the wired trimming into organ-pleats to stand up away from the hair; to neaten this at the back, you sew a row of jet cord flat on the bonnet above the ribbon, and another row round the back. When this shape is finished, you have only to place the two feathers back to back and fasten underneath a flat bow of ribbon, which goes across the back. You can have strings of wider ribbon the same colour or of accordion-pleated chiffon, which is very fashionable just now.

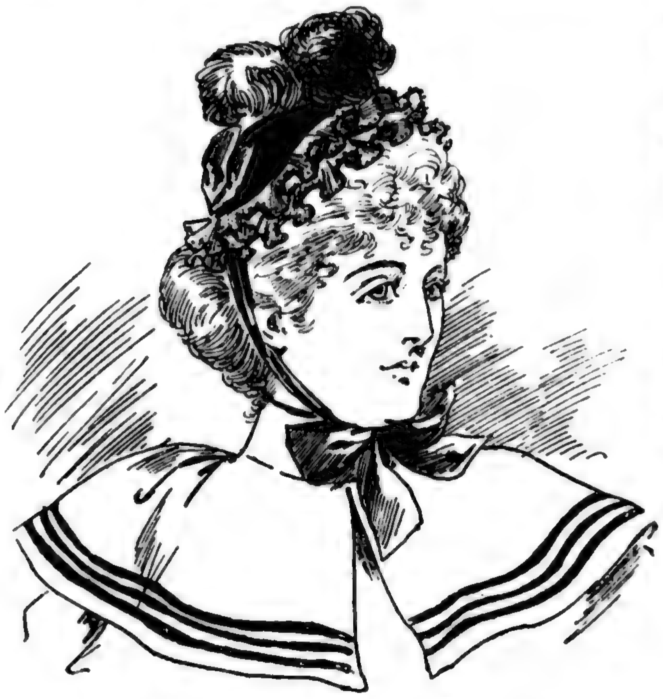


FIG. 1. BLACK VELVET BONNET.

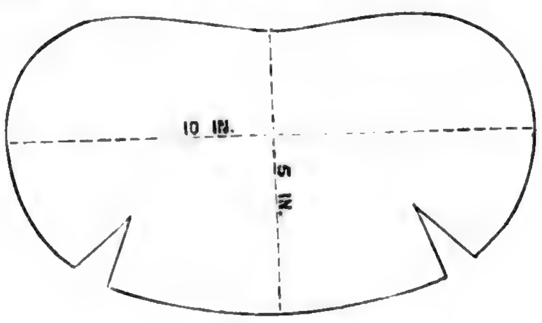


DIAGRAM OF BONNET.

Fig. 2 is a very novel and pretty hat, being made perfectly round and with a very small jam-pot crown. It can be turned up, as in the illustration, very much on one side and very little on the other, or it can have the brim left quite flat. It is covered with velvet, which is cut to the patterns in the diagram exactly, with half-inch turning all round allowed for the upper layer. Do not cut out the place for the crown until you have quite finished neatly covering the brim both underneath and over. Sew the top round over the edge of the spartrie shape, then turn in the under piece and slip-stitch it on to the top piece. Do not attempt to take the stitches through the foundation, or you will be apt to make them show through the top layer of the velvet. This hat should be so neat at the edge as not to require anything to finish it off, but as a little brightness makes a hat more becoming, I have found that a small round bead strung on wire, sewn just underneath where the under layer of velvet stops, gives a pretty finish.

This hat has a "jam-pot" crown. Carefully cut and join this in spartrie and wire round the top then cover in velvet, till you have a perfectly neat crown like the pattern. Turn up the points of the brim as in the model, and place the crown on these, fixing each point firmly to the inside of the crown. The hat is trimmed with bright moss-rose coloured satin, cut on the cross and folded as in the illustration; a plume of black curled coc feathers stands up on one side, and the satin is passed through two handsomely cut jet slides. There are two rosettes on the brim at the back where the folds end, and a rouleau of the satin rests on the hair underneath the brim. The satin is lined with very stiff muslin, and stands up in pleats on the left side.

This hat can be made in a much larger size, the model given having been made for a girl with a very small head. If the brim is not turned up so much, it should have the folds of satin spread out more on the brim.

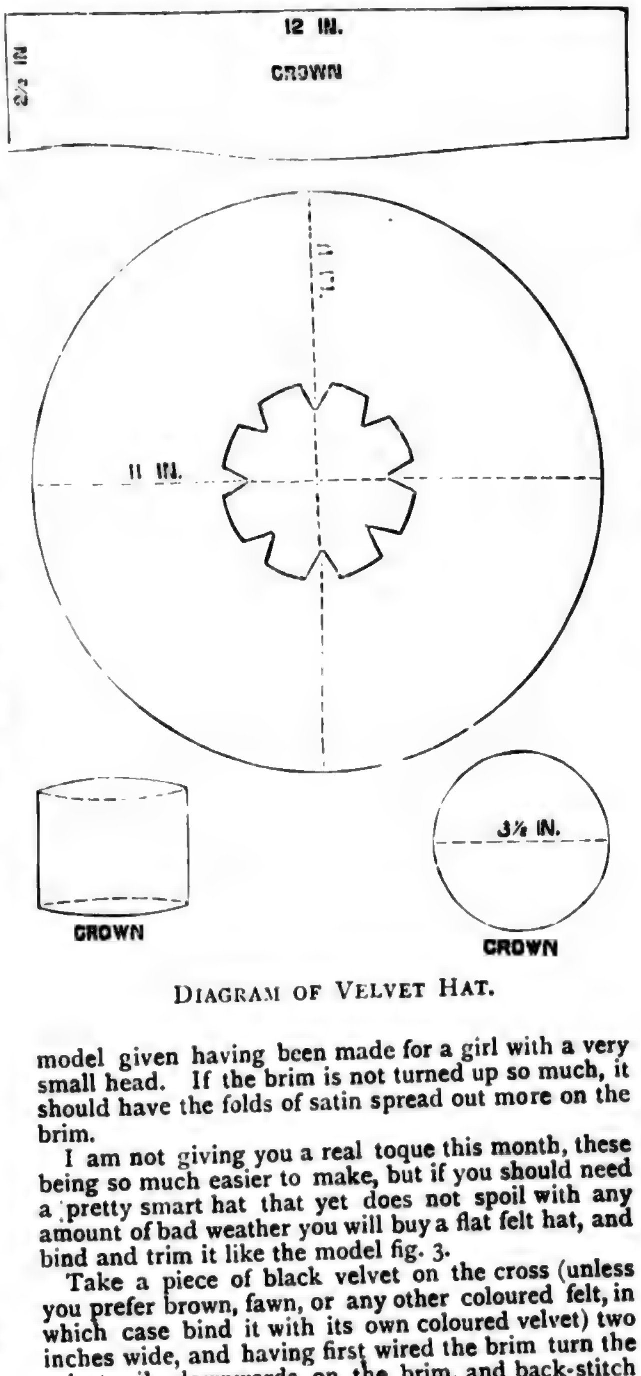


DIAGRAM OF VELVET HAT.

I am not giving you a real toque this month, these being so much easier to make, but if you should need a pretty smart hat that yet does not spoil with any amount of bad weather you will buy a flat felt hat, and bind and trim it like the model fig. 3.

Take a piece of black velvet on the cross (unless you prefer brown, fawn, or any other coloured felt, in which case bind it with its own coloured velvet) two inches wide, and having first wired the brim turn the velvet pile downwards on the brim, and back-stitch it ¼ of an inch from the edge, fasten off neatly and crossways at the back. Then turn over and hem the other side of the velvet, when, if you have stretched it tight enough, it should not need sewing to the hat underneath at all, but will keep in its place perfectly. Next turn up the brim to suit your face, twist some velvet round the crown, and twist one end of the velvet tightly and make a standing up loop of it on the right side, and a smart bow and end on the left. On the flat piece of the brim turned up on the left side of the front put a broad velvet bow and ends as in the illustration, and on this secure a bird with flat extended wings, and a bird of paradise plume, part of which should stand up, and the other part fall over and entirely veil the felt crown, which is never a pretty object.

These plumes (which no woman is without now) are quite wonderful; they never wear out, and a heavy shower of rain merely makes them look cleaner, even London rain with its admixture of soot seems to do them good, and they emerge positively blooming from a basin of hot water and soap. You can wet and scrub them as much as you like, only taking care not to break or crack the delicate stems. I advise all my readers to become the happy possessors of a plume, as it will last a lifetime and smarten up any headgear without, as is the case with ostrich feathers, being a burden in a shower of rain or even on a damp day.

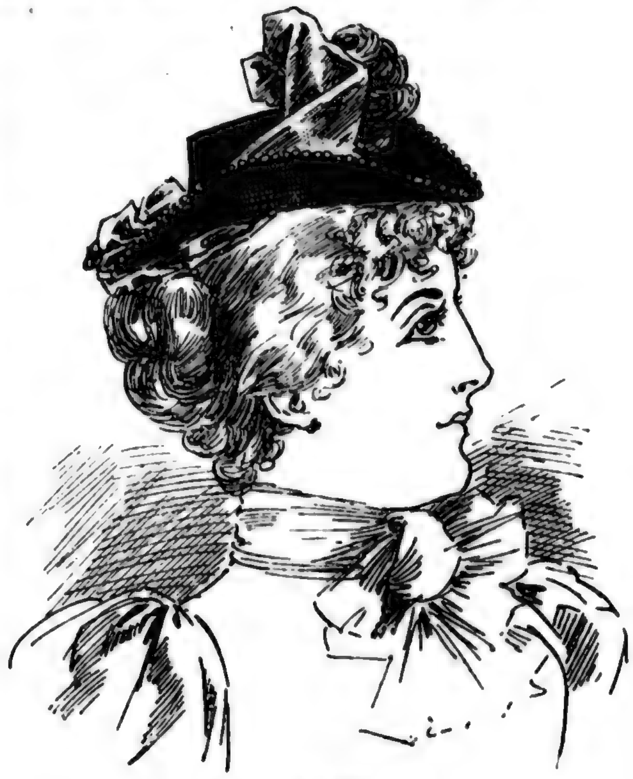


FIG. 2. VELVET HAT.

Materials for Bonnet No. 1.—½ yard black velvet, 2½ yards black jet cord on wire, 3 yards of heliotrope ribbon 2 inches wide, 2 heliotrope feathers, small crossway piece of black satin to bind, 1¾ yards wide heliotrope ribbon.

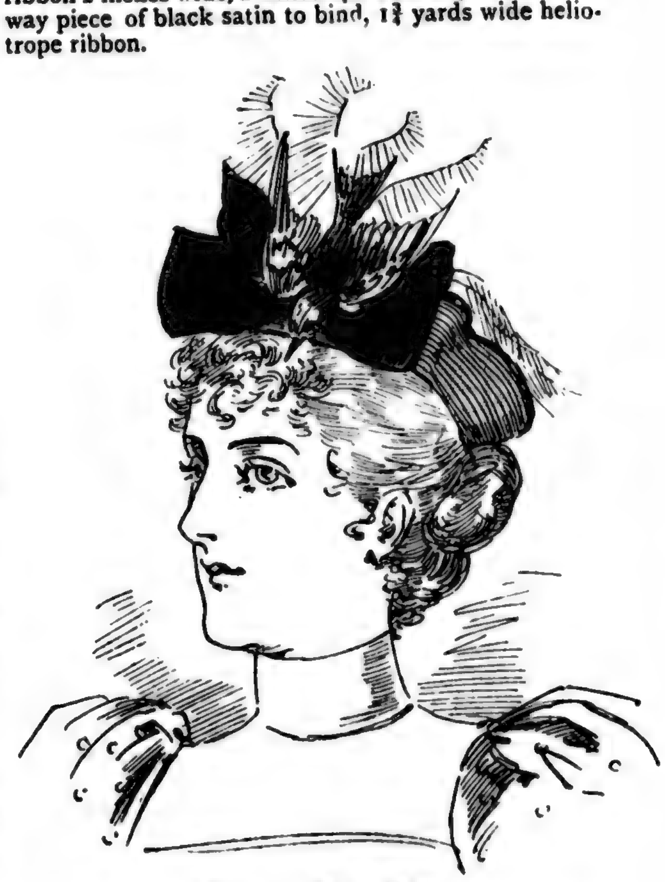


FIG. 3. FELT HAT.

Materials for Hat No. 2.—¾ yard black velvet cut straight, ½ yard of moss-rose coloured piece satin, 2 jet slides, plume of black coc feathers, 1½ bunches of small round cut jet beads.

Materials for Hat No. 3.—Felt hat, 1 bird of paradise osprey, blue and green bird, ½ yard of black velvet.

E. W.

Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Myra's • Hints • to • Correspondents

SATINS and silks, especially fancy silks, will be universally adopted for evening wear, whether for dinner, reception, or ball dresses; those who can afford it will have their gowns very richly trimmed with bead embroideries or ornaments, but those to whom such costly luxuries are forbidden will be equally fashionable in plainer dresses trimmed with velvet or lace.

All light colours—white, blue, pink, green, pale mauve, and all the delicate tints derived from these—will be worn, as well as black, many very stylish dresses being made in black materials. Plain silk is not so much used as fancy silks with fine stripes, or small chiné or broché patterns. Satin is the best foundation for ball dresses in tulle, gauze and silk muslin, the prettiest trimmings for which are flowers, ribbons, and very light laces. The bodices are usually full and short waisted, the décolletage is either round or square, but not excessively low, the sleeves are in big puffs, and a ribbon sash with long ends is folded round the waist. The skirts of dresses in thin materials are full, ungored, and mounted with gathers, most of the fulness being thrown to the back, where the gathers are very full. Tulle skirts are pretty in accordion-pleats with a line of ribbon run through the hem.

Dresses made of richer materials, figured silks, brocades, etc., have pointed bodices, very short on the hips and laced at the back. Demi-trains are the rule for this kind of dress, from 16 to 20 inches beyond the length of the dress being allowed at the back, which, in good dresses, is often in princess shape. Long trains are reserved for very rich costumes for matrons whose dancing days are over: skirts in all cases are very full, especially when the skirt is plain; rather less fulness is allowed for draped skirts, and many of these are worn.

Skirts are cut either in the new godet shape, or else nearly straight and mounted in wide box-pleats; the width at the edge is from six to eight yards. With pointed bodices the skirt is fitted by darts at the sides and mounted with gathers at the back.

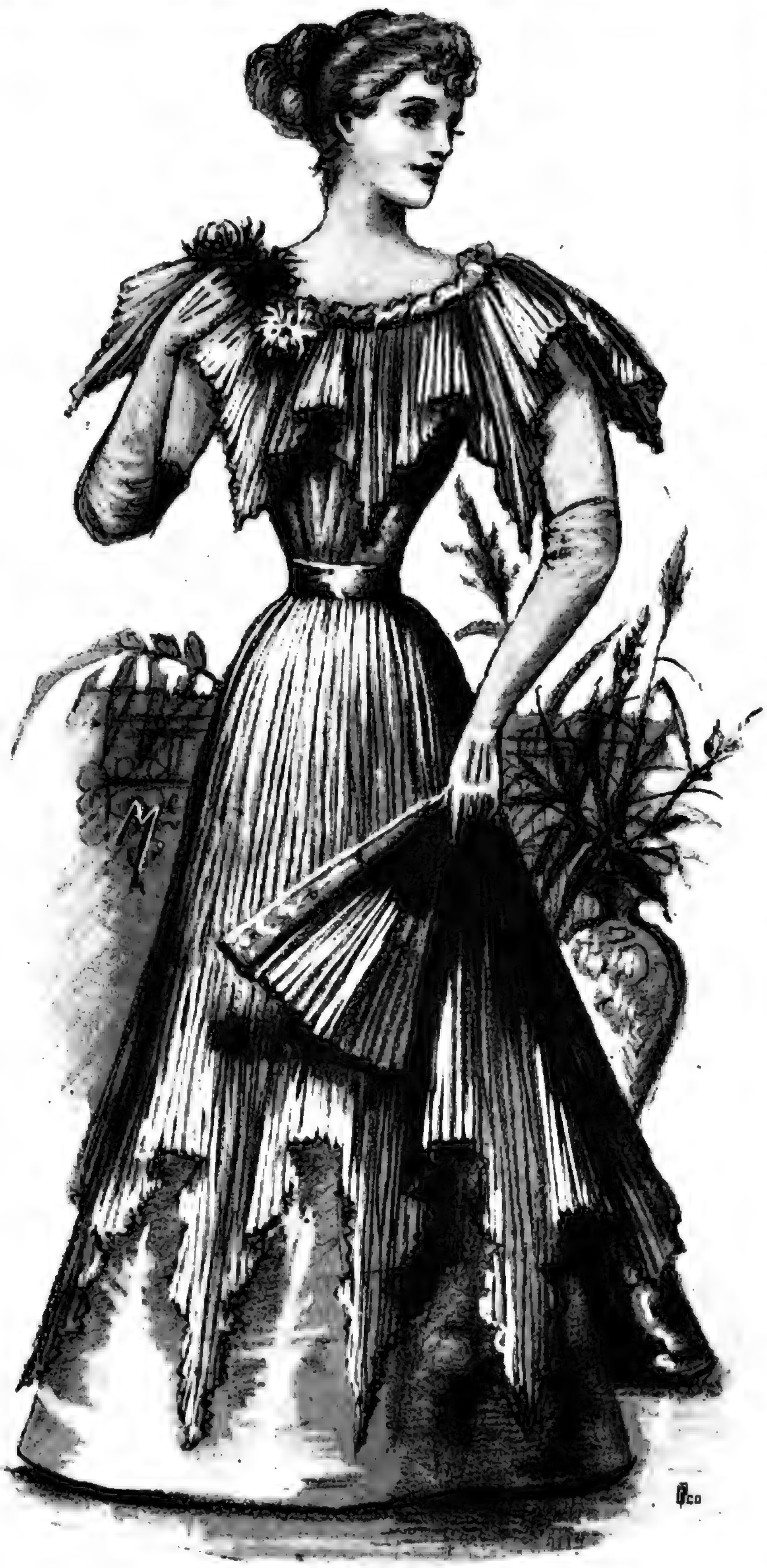
Bodices are made in many ways; some have a few gathers or small pleats at the waist, back and front; crossed draped fronts, caught together on the chest by a bow, are also pretty and fashionable; in some, the shoulder is left bare, in others the square cut front and back are joined by a kind of flat shoulder cap of passementerie or lace; embroidered laces are much used in this way, as a straight broad band across the top of the corsage connected with a deep epaulet that covers the shoulder and fits it closely.

The puffed sleeve begins very low on the shoulder, quite down the arm, and is headed by the epaulet or cap I have just described, by a gathered but flat band of spangled tulle or gauze, or else by the band of passementerie or embroidered lace that finishes the bodice off at the top.

Velvet sleeves in a contrasting colour or darker shade are still very fashionable with evening dresses, velvet is also used for robings and panels, and for big bows at the top of the bodice and at the edge of the skirt. Even when not made of velvet some second fabric is often employed for the sleeves; mirror satin, open or embroidered gauze, soft plain silks, etc., are any of them permissible, and, being supple, they drape gracefully, whether allowed to fall in coquillé folds on either side of the arm in open sleeves or caught to the lining here and there with rosettes. A pretty style of sleeve is a drapery knotted on the shoulder with pointed ends falling on the arm. All these puffed sleeves, however soft and billowy they may be in appearance, are in reality rather stiffly lined; muslin is used with soft silk, stiff muslin or crinoline with heavier silks and velvets.

A charming ball dress for a girl of eighteen or nineteen is of plain white gauze over pink satin; a long trail of chrysanthemums ornaments the left side of the skirt; the bodice of net with open embroidery, puffed on a satin lining, is drawn in at the waist by a corselet of embroidered lace, a spray of flowers decorates the bodice from waist to shoulder on one side, and flowers are used to drape the sleeves in puffs.

This substitution of single flowers, such as dahlias, chrysanthemums, or large anemones not too true to nature, for velvet or ribbon rosettes is a point worth noting. The flowers chosen are those that are naturally rather in rosette shape, and they are usually in some shade of mauve, dahlia or violet; sashes and collars are fastened with these single flowers, and they are dotted about on sleeves, bodices, and skirts, just as a bow or rosette would be used.



BALL TOILETTE.

Godet skirt of pale pink satin and low bodice of the same with gathered front and pink satin sash tied at the back. The tunic is of accordion-pleated pink chiffon cut in deep vandyke points; berthe and epaulets to match, and a bunch of white chrysanthemums on the right shoulder. Quantity of satin required, 12 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

A typical dinner dress for a matron is of blue satin in an ethereal periwinkle shade; a long stole of jet embroidery falls on either side of the front of the skirt to end under a big bow of dahlia velvet, from the centre of which rises a plume of three black feather tips. The square cut satin bodice is entirely covered with jet embroidery; the sleeves are of black velvet, the sash is of dahlia velvet with wide ends falling to the edge of the skirt. A plume of three feather tips rises from the bow of the sash, and a ring of feather tips encircles the throat above a dahlia velvet collar, forming a frame to the head and face.

It will be seen from this that it is less than ever the fashion to make the whole of a dress in one colour or one material. The bodice differing from the skirt is as popular as ever, only it is worn with a difference. The commonest form is the very full velvet blouse with a loose, bagging box-pleat in front, the width of the chest.

The bolero is approaching the end of its existence; many good dressmakers now merely use it as an accessory to the dress; the bodice is complete without it, and the little jacket-fronts are merely ornamental and made of rich material and handsomely trimmed or embroidered. A new and rather fanciful style is to make the bolero of velvet with rounded fronts, and long sash-ends drawn through a velvet loop at the waist and then falling low on the skirt, gradually widening towards the edge, and finished off with a knotted silk fringe or jet pendants. A velvet cravat with a large bow in front, and fringed ends matching the sash, gives a finish to the dress.

The prettiest bodices are those destined for evening wear, at theatres, concerts, and wherever a demi-toilette is admissible. A good specimen is a full bodice of salmon or straw coloured silk covered with guipure or beaded net with a short bolero of blue velvet bordered with fur having immense sleeves of the velvet and a jewelled waistbelt. The skirt may be of black or of coloured silk. A plain silk blouse may be smartened up with wide bretelles of lace or embroidery on velvet joined to a corselet sparkling with jet beads and drops. Lace bodices over pink, blue or mauve silk are also charming.

Still more dressy than these are some theatre bodices that may be worn with black, blue, dahlia, green, or other coloured skirts in velvet, velveteen, or silk, or with skirts of black lace over black satin. One is of net with open embroidery in daisy pattern (a new material this season), made very full and worn over a cuirasse of blue satin; the bishop sleeves are also very full. Another, made in the same way, is of pink gauze, with bows of pink velvet on the sleeves, on the shoulder and on the pink velvet belt. A third bodice is of pale green broché with belt of cerise velvet, and a band of the velvet finishing off the puffed elbow sleeve. A square yoke of cerise velvet is veiled with guipure.

With these indications as to the latest fashions in evening dresses I think my readers will find little difficulty in remodelling last season's toilettes; narrow skirts cannot be converted into wide ones, but they make good foundations under full skirts of gauze, net, silk, muslin, etc.; in choosing materials for this purpose, the new ones which have open patterns worked on them (carrying out the idea of cloth with cut-out open patterns) should be preferred if their price is not a serious obstacle. Skirts soiled at the edge may be trimmed with a drapery of any soft material with a knot of the material, a ribbon or velvet bow, a rosette, or a flower, at intervals.

Another item worth mentioning is that bretelles and shoulder straps may be of fur or feathers, although these ornaments are not repeated on any other part of the dress. A dress of straw or gold coloured silk or moire looks exceedingly well with black feather trimming bands over the shoulders and a plume of small tips at the highest part. Feather tips curling over the top of a velvet collar are also very fashionable and pretty.

Let me, before closing these hints, call the attention of my readers to the important fact that the Paper Pattern Department connected with MYRA'S JOURNAL is removed from 204, Regent Street, to 95, Regent Street, near Piccadilly Circus, and on the opposite side of the street from its present location. Ladies sending orders for patterns by post will do well to note the change of address in their own interests.

Myra's Answers to Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post,* 12 *postage stamps should be enclosed.*

All letters to be addressed to **MYRA, 6,** *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

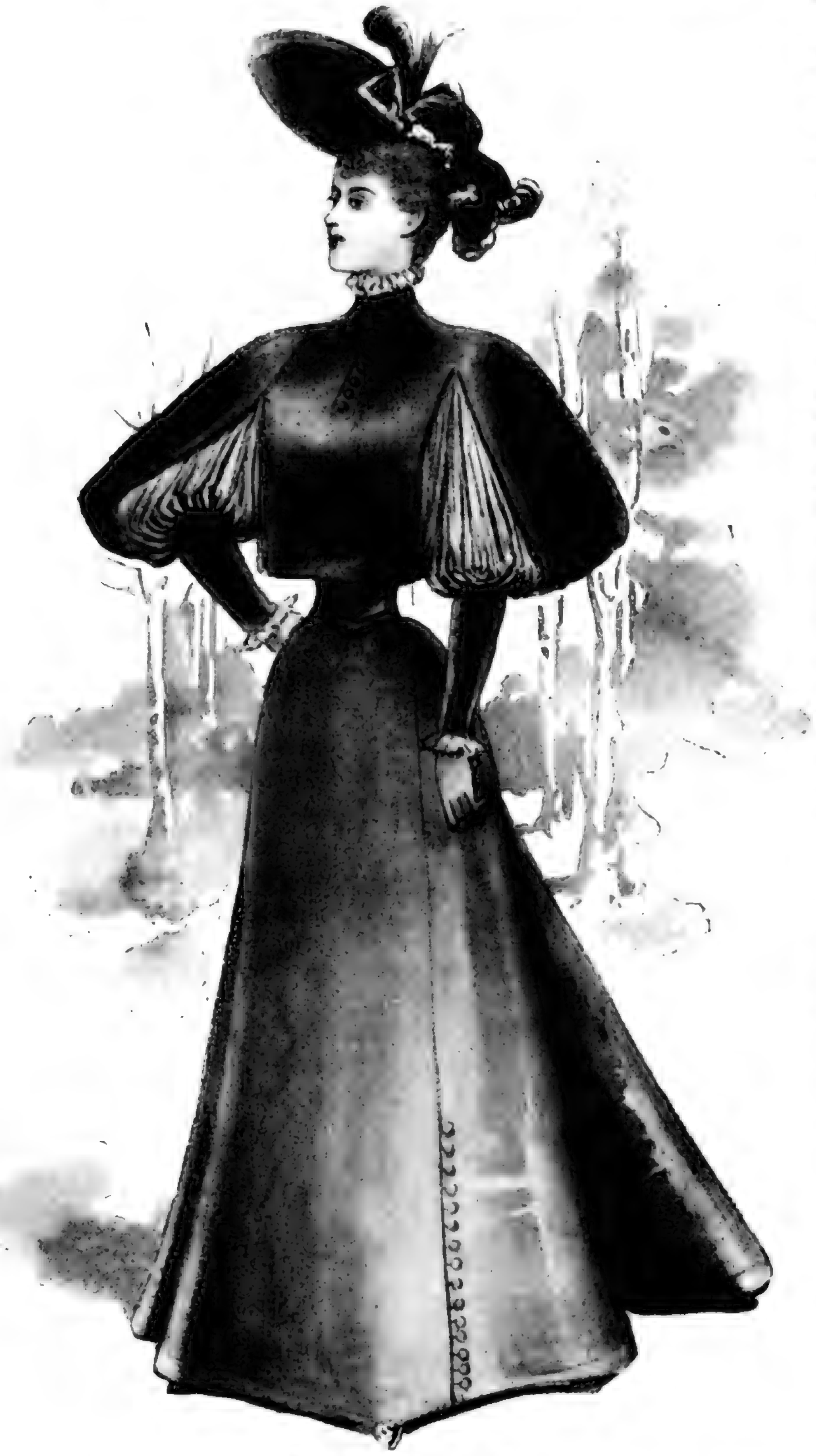
2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

MRS. V.—1. The prettiest finish for your black dress at the neck would be a very thick full ruche of black lace, made of an edging about 2½ inches wide, with a bunch of violets nestling in the lace on either side under the ears, to show well from the front. Put deeper lace in the sleeves, to fall in a very full fan-pleating from the wrist. 2. Make a cloak of the grey cloth, a full circular cape as long as the cloth will allow, with a short round shoulder cape and collar cut in one, trimmed round with your black fur.

EMMIE.—The best material for the knickerbockers would be navy blue serge lined with flannel or flannelette, and the most convenient shape is that of a child's drawers fastened at the sides. Connect the fronts by an elastic band sewn on to one side, and then passed round the waist at the back and fastened on the other side. This will keep the front always in place. The back part is buttoned to the front on each side and mounted on a band. Only a warm combination need be worn under this. The skirt of your dress should be a short walking length, so that you will not require to raise it. No petticoat is worn, none is needed.

DAME DE PIQUE.—Put the whole of the brocade into the skirt of your dress, you will not find it at all too much for one of the new godet skirts, and make the bodice of plain pink satin, draped a little on the chest and ending under a pointed corselet belt of guipure embroidered with jet. There need be no sleeves, but double strings of jet beads over the shoulders as bretelles and festoons of beads falling on the arm below the shoulder. The skirt needs no trimming, but on the front of the corsage where the bretelles begin, mount on each side a long scarf of pink or black accordion-pleated silk muslin; gather the scarfs up close at the top, then let them fall naturally and unrestrained below the waist, give them a turn to the back, fix them lightly on the hips as paniers, then join them on the point of the corselet at the back and let the long ends flow to the edge of the demi-trained skirt. You will find this a novel and elegant arrangement.

NANCY.—Cover the upper part of the square cut white satin bodice with a cream lace bolero draped on the chest under a big Parma violet velvet bow, and all round the square opening put a thick ruche of pink roses, or better still of petals of pink roses. The puffed satin sleeves may be left.



NEW WALKING COSTUME.

Skirt of dahlia zibeline, the front breadth ornamented at the edge with buttons on each side. Bodice and sleeves of dahlia velvet, cut in one, with long shoulder seams and buttoned half way down in front. Under bodice and sleeves of accordion-pleated petunia crêpe de Chine; waistbelt of velvet. Black felt hat with petunia bows and black feathers. Quantity of zibeline required, 4½ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

MUSTARD SEED.—One of your tea-gowns could be made of the black crépon, with coloured velvet or silk for an under-bodice and sleeves, the other one of your length of grey-blue cashmere, with a yoke and the puffs of the sleeves of orange velveteen. Make the black one with a draped front like a tunic, the upper part divided, and one side draped on the shoulder and flowing in loose folds *over* the belt, the other side passed *under* the belt, and also draped on the shoulder, showing the front and top of the coloured under-bodice. With this you can have a Watteau pleat at the back, and pretty sleeve combining the two materials. Make up the grey cashmere with the bodice cut in a low round, slanting down a little from the right shoulder to the left side of the chest, and fastened down the left side under a stole pleat, secured on the chest by a ribbon bow. A lace berthe, deeper on the right than on the left, and mounted under a band of fur, is pretty, and the gown can be drawn in at the waist, all but the pleat, by a ribbon belt. The yoke and the big puffs of the sleeves are of the velveteen; the lower part of the sleeves is of cashmere cut in points at the top, fastened up ove the puff; fur round the neck, at the wrists, and down the outer edge of the stole pleat.

DOROTHY.—A thick serge or Irish frieze would be the best material for the kind of cloak you require, and of the two you would find the frieze decidedly the best and most durable. You can send for patterns of genuine friezes to Messrs. Callaghan and Co., Dame Street, Dublin; the price will be about 7*s.* 6*d.* per yard, and the cloth is 50 inches wide. Three yards would make you a long cape with short over-cape. The friezes you refer to at such very high prices are hand-woven; you will find the others quite as good and strong.

MRS. B.—The style of skirt you describe will do nicely, but your front breadth needs widening at the edge. Add a small gore to it on either side, sloping up gradually to the top, where it is wide enough, and making it 24 inches wide at the foot. Cover the top part of the seam to about 15 or 16 inches below the waist with a twisted strap of black ribbon velvet ending in a rosette or loops and ends of velvet. Then below the velvet let in to the seam a six inch wide black lace edging, put in without fulness, and with the points turned towards the front. Tack the points down lightly and they will entirely conceal the seam joining on the small gore. Gather or pleat the lace up at the top under the velvet bow, but leave it the full width below. For the bodice I should recommend black velvet; a plain short-waisted bodice cut in a large open square in front and with puffed elbow sleeves. Fill in the square opening with an unlined chemisette of chiffon, across the chest put a band of jet and sequin galon, and below this draw the chiffon down to a point at the waist. The chiffon may be black, white or mauve. Mount the chemisette on a collar of velvet and jet galon, and finish off the waist and sleeves with bands of the jet galon. You may add lace epaulets if they are becoming to you.

MAGPIE.—1. The broché would be very pretty made up like the dress fig. 1 on page 11, with the straps, etc., of pansy velvet; the cut-out paper pattern of the bodice is given with this number. 2. For the black dress make a full low bodice of black silk muslin, with big puffed sleeves of white silk muslin. Bring across the chest from under the arms, bands of wide black and white striped ribbon, and put a large bow of the ribbon, with or without short ends, just in the middle of the chest. Or you might have a sash of the ribbon with loops and long ends at the back, and then bring straps sloping up under the arms, to end in an immense bow on the chest.

MARINETTE.—You have enough of the dyed velveteen to make a very nice skirt and wide draped corselet band, and with this you can wear a full blouse bodice and sleeves of your shot spotted silk. The fur can be used as bands down either side of the front breadth and as bretelles over the shoulders ending under the corselet belt. Make the collar either of the silk or velveteen, draped and arranged in a bow with pointed ends at the back.

YEAR ONE.—There are several dresses in this number that would suit you, especially the first dress on page 15. The dress on page 32 would also be becoming; both these models would tend to increase the size round the bust a little, which is precisely what you require. Yes, for the tea-gowns, you will find them delightful for home evening wear. You will find pretty and not expensive tea-gowns at Peter Robinson's, Oxford Street, or Regent Street.

MADEMOISELLE.—All kinds of jet ornaments and trimmings are very fashionable; a jet yoke, not quite meeting in front or at the back, and with jet fringe falling from the four ends, front and back, would look very well with your dress, and would not interfere with the full front.

MYRA'S ANSWERS ON NEEDLEWORK.

Marinette.—1. You can procure squares of brocade and other materials suitable for sofa pillows at either house, at 2*s*. 6*d*. each or even less. 2. A long slip or scarf, long enough and wide enough to cover the upper part of the bed, would be the best thing under the circumstances. Make this of one of Murphy and Orr's coloured linens; either blue or gold colour would do in your room. If you want something very cheap and lasting, make the slip in the duster embroidery described in this number.

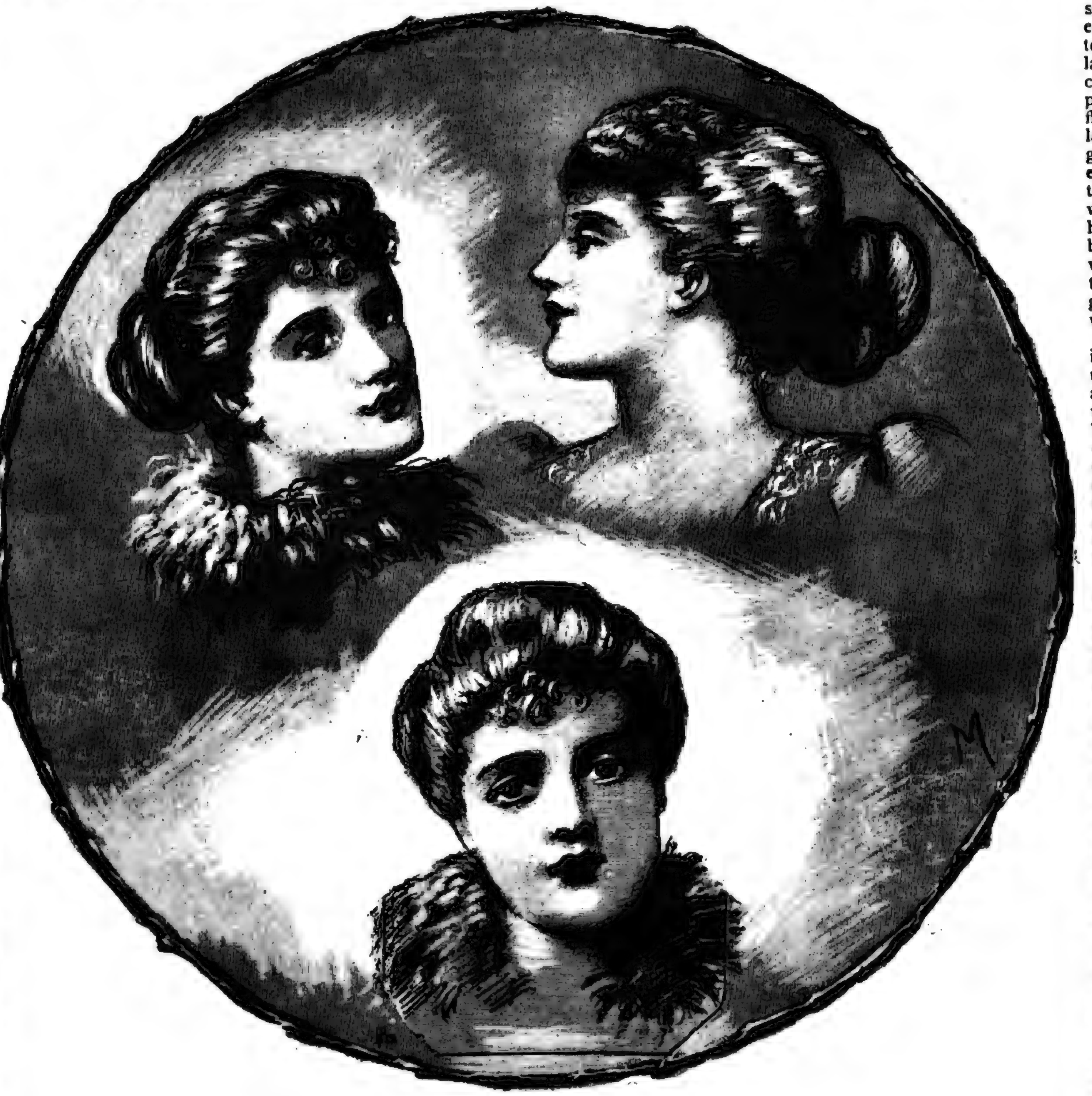
Country Lass.—The newest idea in patterns for outline embroidery is to work designs of beasts, birds and fishes in thick silk on coloured linen or velveteen, for bags, blotters, footstools, cushions, bed-spreads, and other things. The beasts are more or less comical in design and of different sizes. Quilts worked in this way are made of separate squares of linen bordered with an inch wide hemstitched hem. Thirty-six 14 inches large squares are required for a medium sized quilt, and a beast or bird is embroidered on each square; the outline is in stem-stitch or rope-stitch, and the bodies are filled in with dots, spots, and other small stitches.

MYRA'S ANSWERS ON HOUSEHOLD MANAGEMENT.

Mrs. B.—You are quite right as to the prejudice against New Zealand mutton, it is altogether unfounded and the meat is excellent. Messrs. Mills, Limited, 5, Russell Street, Covent Garden, W.C., will supply you direct with New Zealand mutton and lamb, American beef, and English beef and mutton at prices very much lower than you are now paying, and in a large household such as yours the economy of having your meat from this firm would be very great. The meat is carefully packed and sent carriage paid. Price lists will be sent you by the secretary.

Olivia.—Your arrangements for washing at home seem to be very good, and I have very few suggestions to offer on the matter. The Harper Twelvetrees Villa Washer with wringer attached is as good a machine as you can have, and you are very fortunate in having such excellent premises and good drying ground. Drying the clothes in damp weather is always a difficulty, but I have seen a new drying and airing horse which you will at any rate find very superior to the ordinary clothes horse, in which the clothes hang over each other. This expanding drying horse, made by A. E. Penhall, 287, Goswell Road, E.C., costs about 12*s*., and can be had in three sizes and used either indoors or out of doors. When not in use it folds up quite flat, when open for use a number of racks spread out on each side from the centre and are so arranged that the articles airing on them do not touch or overlap each other; it is very simple and practical. Use the Mack starch for linen collars and cuffs, it makes them very white and gives a good glaze.

Farnham.—Veal is not tasteless if well cooked, but it always requires the addition of something to give it a little flavour. You will have found amongst the "Recipes for the Month" two economical ones for cooking veal, and the following is also a nice dish. Cut some thin slices of veal, put a little forcemeat on each, roll them up like beef olives, wrap a piece of fat bacon round each, and then brown the rolls in butter or fat with a little good stock, and serve each one on a round of toasted bread buttered on both sides. The forcemeat is made of bread-crumbs, finely chopped ham, hard-boiled eggs and parsley, well mixed, and cooked in a little butter for a few minutes.



Heads and Hair-Dressing.

Fig. 1. French coiffure, the hair loose at the sides and covering the tops of the ears. It is waved in large undulations, tied high on the head and then pulled out at the sides and fixed by side-combs. Coil of hair at the back.

Fig. 2. The hair is strained back at the sides, the curled fringe is covered by a net, the back hair is arranged in a loose coil. This style is illustrated as a warning, not as an example to be followed.

Fig. 3. A very becoming coiffure with the hair waved all over and puffed lightly on the head. The back hair is tied and divided into two strands, one forms a long loop, the other encircles it.

MISCELLANEA.

Heads and Tails.—1. Cut flowers last longer if a very small quantity of salt is put into the water in which they are placed. Chrysanthemums, especially, thrive on this treatment; you should try it. 2. Palms require water every day in summer and every second day in winter, the leaves should be occasionally sponged and the plants put where they can get the morning light and sun; during the day they may be put anywhere in the room, but they should be fully exposed to the morning sun. If this is done they will go on putting out new leaves without losing the old ones and will live for years.

Sweetheart.—Pretty boots and shoes are not necessarily uncomfortable, on the contrary, the prettiest chaussures being also generally the best made, they are more likely to be comfortable and to wear well than cheap boots and shoes, which are often very badly cut. The newest ball shoes are made of satin antique or mirror satin, which is thick and has a long pile unlike ordinary satin. They are embroidered on the toe with small metallic beads and are worn to match the dress. Shoes of suède and antelope skin are very useful and pretty for evening wear. You will find all these and many other kinds at Peter Robinson's in Oxford Street. You will like his black suède slippers very much.

Editha.—Your directions for cleaning gloves are not quite accurate; you should use skimmed milk and boil it, dissolving in it enough curd soap to make a good lather. Let it get cold, then dip a piece of clean flannel in the lather and rub the gloves, which must either be put on the hands or on wooden models of hands. After rubbing them dry with a clean soft towel, let the gloves dry on the wooden hands.

Mrs. V.—Macintosh cloaks usually stiffen and become hard when not in use. Take the cloak out of the cupboard occasionally, shake and rub it, and hang it up in the garden, but not near the fire nor in the sun. This will help to keep it supple.

Nance.—There are many kinds of spirit stoves in brass or plated silver that look well on the table and are firm and strong, but for a cheap stove, such as you ask for, I think the best is a new kind which you can procure from Mr. Adolphus M. Ely, 10, Nevill's Court, Fetter Lane. The stand is of bent iron, very solid and rather ornamental, the spirit is poured into an uncovered movable receptacle supplied with air-holes; the heat given by the expense of burning spirit is considerably more than that from an ordinary stove, and you will find your kettle boil up very quickly. The stoves are made in several sizes costing from 8*d*. to 1*s*.; each one is accompanied by a lid with a handle to slip over the stove and extinguish the flame.

Dodo.—Nearly all acids remove spots of ink from paper; the best thing is perhaps spirits of salt, diluted in five or six times the quantity of water, applied to the spot and after a minute or two washed off with clear water, but solutions of oxalic acid, citric acid, or tartaric acid may be safely applied without fear of damage. Printing ink is not affected by them, only writing ink.

Hints on Household Management.

MAKING THE BEST OF IT.

PART I.

THE extravagance of the ordinary English "plain cook" is almost proverbial, and in a great many households that domestic's lavishness is accepted as a necessary evil, while in many another ménage, through lack of management, the waste of good material is unnoticed and unchecked, and the truth proved of the saying, "A French family would thrive on what an English cook wastes." During the last few years much more attention has been bestowed on the subject of cooking, and the ordinary house mistress is awaking to the fact that, given a small housekeeping allowance, badly-cooked and worse served dinners need not necessarily result. But at the same time, judging from personal experience, I am sure that not only the ordinary cook but the ordinary mistress has much to learn of the art of making the best of the materials at her command.

Amongst maids and mistresses there still prevails, to a certain extent, the old-fashioned and most vulgar idea that it is "mean" for a lady to "pry" about in larder and kitchen and take heed of cheese-parings and candle ends, and so the consequence is that the household bills become a perfect nightmare. and an income which should amply suffice to provide pleasures as well as necessaries is scarcely sufficient to pay for the latter. I think I may be allowed to speak strongly on the subject of the shameful waste which goes on in large and small establishments alike. In the first case, it is true, perhaps, that a large expenditure can be afforded, but that in no way justifies the housekeeper in allowing that worst of all systems, the perquisite system, which is a direct encouragement of dishonesty in servants and tradespeople, and equally it does not justify the throwing away of bones, dripping, bread, and other odds and ends of good and nourishing food, which, if not made other use of at home, should find their way to the carts of the Little Sisters of the Poor, or to deserving protégés who are personally known to the mistress or recommended by a trustworthy person.

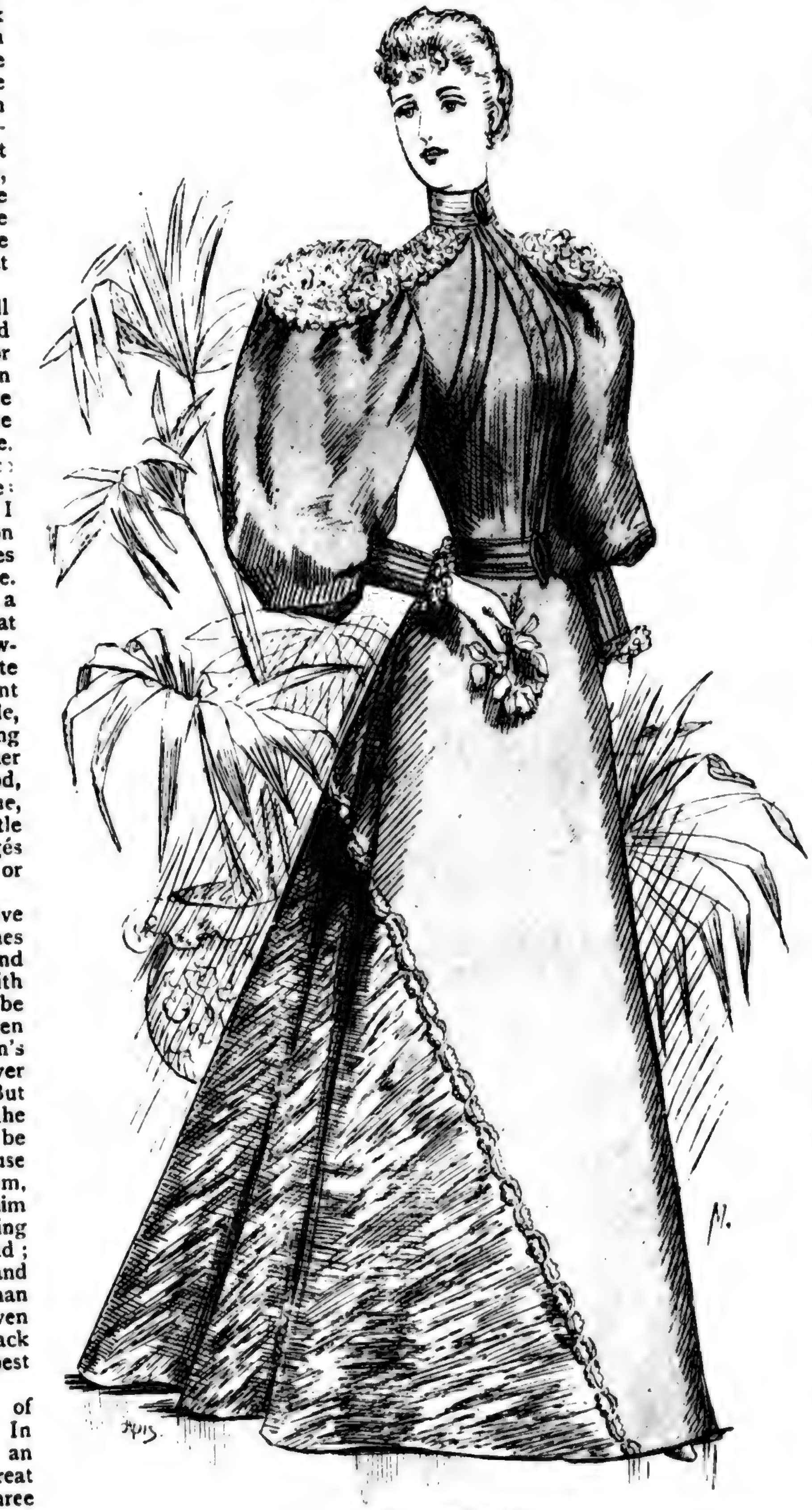
But, in the case of people who have to live on medium or small incomes, it becomes absolutely wicked to waste money, and oftentimes hardly-earned money, when with care equally good if not better food could be provided for a lesser sum. "Should women work?" has been one of the silly season's subjects for discussion, as if there had ever been a time when they did not work! But most decidedly keeping the house is the primary work of a married woman, and be she rich or be she poor, if she be "house mother" in the widest sense of the term, she may justly feel that she can lay claim to have toiled well for her living. Earning money is not the only work in the world; saving money is often a far harder task, and it is this task which falls to the lot of a woman who has elected to marry on a small or even on a moderate income, which brings me back to the title of this article, "Making the best of it."

Now to discuss the practical way of arranging nice yet economical dinners. In very many kitchens soup is regarded as an extravagance, whereas in reality it is a great economy. In any house where two or three joints are ordered during the week it is possible to have nice soup four or five days out of the seven. A great many cooks will assure you that it is absolutely necessary to have either uncooked bones or soup meat for making stock. This is quite a fallacy—nice tasting, looking, and sufficiently nourishing soup can be made from cooked bones and vegetables, or even from vegetables only. This is an excellent recipe for ordinary stock.

Break up any cooked bones into smallish pieces, add two quarts of cold water, two onions, two carrots, one turnip cut up, a bouquet of herbs, six peppercorns, one teaspoonful of salt, and some celery seed tied in a muslin bag, or less ordinary salt and some celery salt. Bring it to the boil and let it boil half an hour, then simmer for two and a half to three hours, strain it and let it stand in a basin for a night. Next day skim off the fat and use, adding a little brown colouring if necessary, flavouring to taste, and any garnish, such as dice of savoury custard, macaroni, Italian paste, French beans, etc. For a vegetable stock take two onions, two carrots, two turnips, two heads of celery, chopped in small pieces (or celery seed or salt), a bouquet of herbs, four peppercorns, half a teaspoonful of salt, and one quart of water, and let it boil for half-an-hour, then simmer from one and a half to two and a half hours, strain, and use at once or let it stand in a basin.

This stock is excellent for adding to tinned soups, or can be made into a nice white soup if thickened with a piece of butter rolled in flour and half a pint of milk. With these stocks as a foundation, a sensible cook will make a variety of nice soups. Another way in which some cooks are terribly wasteful is in the use, or rather misuse, of bread; they collect pounds of crusts and pieces which eventually find their way into the dust-bin. This should certainly not be allowed, but to prevent it the bread-pan must be inspected frequently. Fair sized pieces can be used for little fried croutons and fingers for entrées and savouries, small uneven pieces grated for steamed puddings, bread sauce, etc., and crusts baked in the oven, grated and kept ready in a bottle for serving with game or for crumbing fish, etc. Fat, too, should never be wasted; it is far too valuable for frying purposes. Dripping also can be used for frying, making pastry, and plain cakes, though here, again, cooks will often insist that butter or lard is necessary, but, in reality, in many cases clarified dripping can be used with the best results. The fat skimmings from the stock-pot are excellent for frying cutlets in. The remains of sauces should also be cherished; they greatly add to the flavours of savoury toasts, rissoles, or réchauffés of fish.

D. C. B.



A HOUSE DRESS.

Skirt of heliotrope crépon draped over an under-skirt of moire. Bodice of crépon trimmed with crossway bands of moire, and shoulder bands of lace ending in epaulets above the puffed sleeves finished off with pleated cuffs and lace frills. Quantity of crépon required, 5 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

RECIPES FOR THE MONTH.

OXTAIL SOUP.

Cut half a small oxtail in neat pieces and put them in cold water with a pinch of salt; bring to the boil, strain off the water and wash the tail in cold water, replace in the stewpan with one and a quarter quart of ordinary stock, half a carrot, half a turnip, one onion, a dessertspoonful of celery salt, and a bunch of herbs, two peppercorns and one clove tied in a muslin bag. Bring to the boil gently and then simmer for three hours. Take out the meat, skim off the fat, strain, and let it stand in a basin until the next day. Then strain it into a stewpan and add one dessertspoonful of arrowroot, previously mixed smooth, with three quarters of a glass of sherry. Stir until it boils, then put in the pieces of meat, a teaspoonful of chopped parsley, and a tablespoonful of carrot and turnip cut in tiny dice (previously cooked until tender). The parsley and vegetable garnish can be dispensed with if a plain soup is preferred. The remainder of the tail can be served in various ways, as an entrée or luncheon dish.

MILK SOUP.

One quart of milk, half a saltspoonful of salt, white pepper and mace or celery salt to taste, the yolks of three eggs. Boil the milk with the seasoning, beat up the yolks and add, and stir over the fire till it thickens, being careful not to let it curdle. Serve with sago or dice of fried bread.

MOULD OF CRAYFISH.

Boil fifteen crayfish in salt water and take them out when they are a good colour. Take off the tails and, when the shell has been removed, put them in a little milk. Pound the bodies and put them in a stewpan with butter, when this begins to bubble add a pint and a half of milk, stew gently and then strain and leave till next day. Then warm up the milk, beat up and add to it eight eggs, and turn as for a cream. When it thickens pour the mixture into a ring or wreath shaped mould. Make a good white sauce, to which add the butter that has formed on the milk in cooling, and which must be removed before the eggs are added. Turn the cream out of the mould, put the sauce in the middle and garnish with the tails of the crayfish.

PIGEONS À LA MATELOTE.

Scald the pigeons, arrange them as for stewing, and brown them lightly in butter in a stewpan; add a few small white onions, a few slices of bacon, a bouquet garni, and a pinch of flour. Moisten with half water and half thin white wine. When the pigeons are cooked, add a little Liebig's Extract to the gravy, and serve with the onions and bacon.

GLAZED VEAL CUTLETS.

Lard the cutlets and simmer them gently in brown gravy, with carrots and onions cut small, salt and pepper, and a knuckle of veal. When the cutlets are done take them out, reduce the gravy to a jelly, strain it, and glaze the cutlets with it.

POTATO CAKES.

Bake a dozen good sized potatoes in the oven, then remove the skins and crush the potatoes very fine; mix with them two beaten up eggs, yolks and whites together, a little finely chopped parsley, pepper and salt. Stir the paste with a wooden spoon and form it into little cakes, adding a small quantity of flour. Bake or fry in hot butter. The cakes may be served as a sweet dish by using very little salt, but plenty of sugar

Clothing for Children

COATS and outdoor garments for very little girls are still made quite long, and it is funny to see how early the instinct to save the skirt from contact with a muddy pavement is developed; the frock is lifted, not always in the most effectual manner, but always with the best intentions, disclosing dainty little embroidered petticoats and tiny legs comfortably gaitered, which might just as well be left to trot along unencumbered by long skirts. However, fashion has decreed that the frocks and coats are to be long, and after all the children look so pretty and sweet in their long frocks and little close-fitting hoods that no one is in a hurry to alter matters.

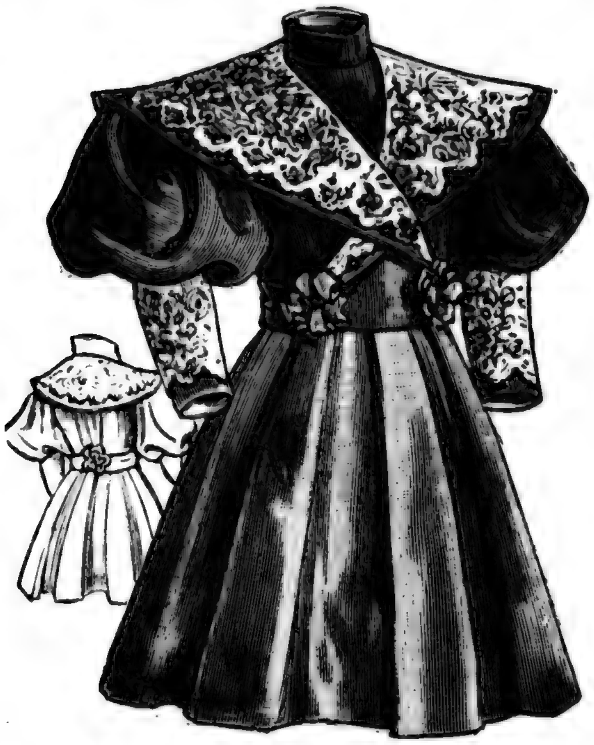


Fig. 1. Frock for Child of Five.

Most charming of all are the costumes and bonnets made in white and trimmed with beaver or otter fur; every kind of material in white is employed; thick soft woollens, plain and fancy cloth, felt-like serge, velvet, plush, silk, anything in fact, whether cheap or dear, provided it is white, is permissible for children's clothing up to six or seven years, after that age red, blue, dark green, and beige and brown in every possible shade are the colours chiefly worn. Looped materials in imitation of astrakhan, plain velvet and ribbed velveteens are also much used and make stylish costumes for girls of all ages.

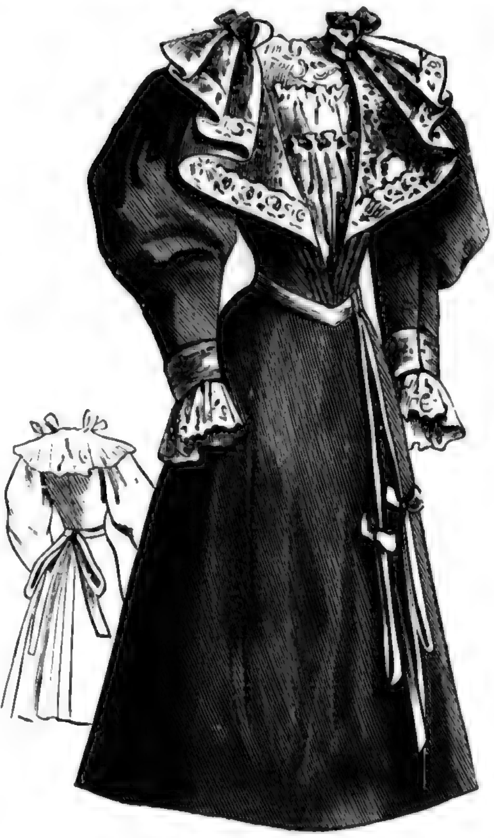


Fig. 2. Dress in Face Cloth.

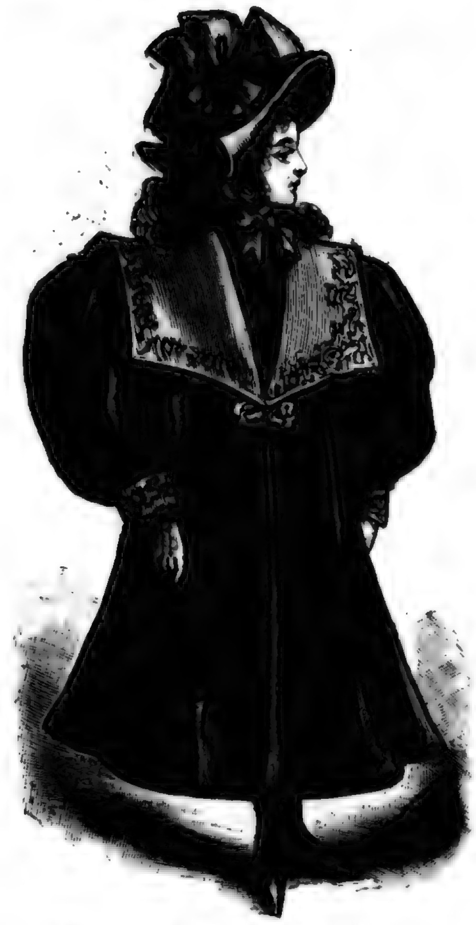


Fig. 3. Blue Velvet Coat.

The long frocks and coats for young children are generally mounted on a very deep yoke or short bodice; the skirt is usually plain at the edge, but a fur border is sometimes added if the bodice and sleeves are trimmed with fur. In many cases a kind of corselet in lining is joined on to the yoke, and the pleats of the skirt are tacked to this as far as the waist, to prevent clumsiness under the arms and give the little frocks a semblance of fitting.

After seven, short skirts distinct from the bodice, which ends at the natural waist line, are the rule. The skirts are plain and round, neither gored nor in bell shape, both of which styles require a more fully developed figure to look well. The bodices may be lined with silk or with thin flannel for warmth; the skirts are also sometimes lined and stiffened at the edge by inserting a four inch wide bias band of tailor's canvas between the material and the lining.

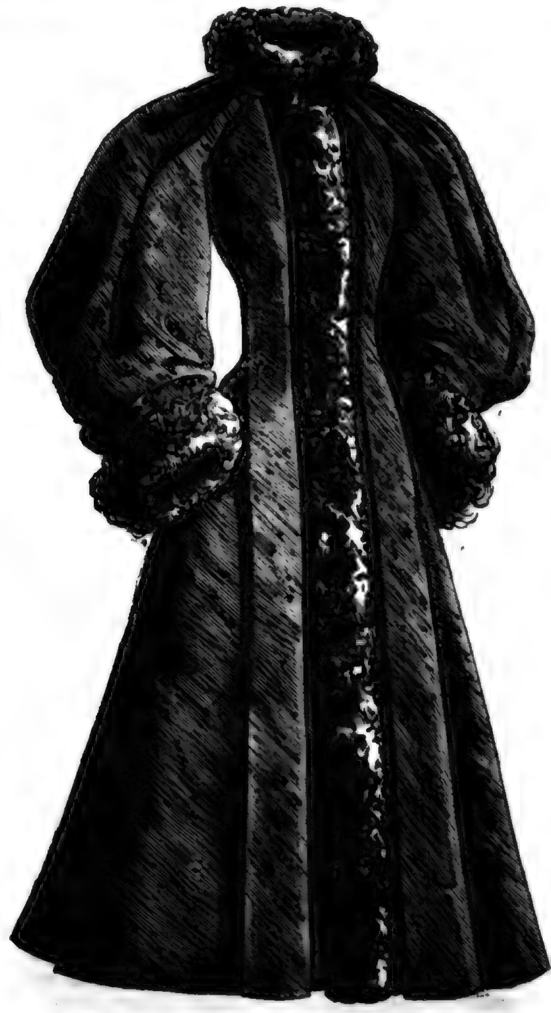


Fig. 4. Coat in Fancy Tweed.

For Prices of Paper Models and Flat Patterns see Page 28.

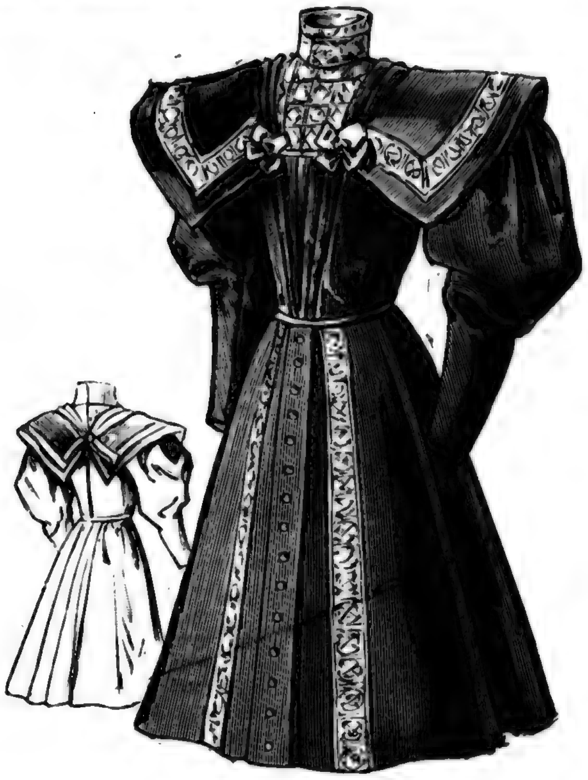


Fig. 5. Demi-Toilette Dress.

Long coats are decidedly more stylish for little girls than short jackets; the Empire coat mounted on a yoke, with wide bishop sleeves, is the best shape and the one most in vogue, but coats with diagonal fastenings, and with single and double capes are also much worn. Many of these are ornamented with cloth appliqués in fanciful designs, others are trimmed with braid or fur. A specially pretty and novel coat for a girl of seven is of flecked beige cloth; the front and back are each mounted in three box-pleats on a deep pointed yoke of plain beige cloth, with sharply pointed revers of the same cloth turned back on either side, leaving an opening at the shoulder for the big puff of the sleeve. This part is made of the flecked cloth, the tight lower part of the plain cloth. The collar is cut with the yoke and finished off with fur.

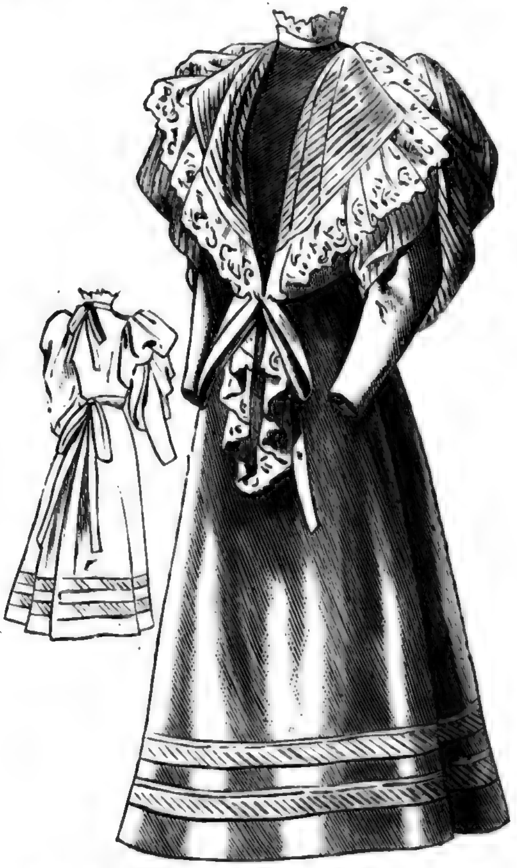


Fig. 6. Dress for Girl of Twelve.

(*Continued on page* 25)

The Old Flower-Garden Counterpane.

DOWN on the edge of the plain, amongst a clump of trees below the cliff on which the wooden windmill stands, grey-white with sun and storm, side by side with the blasted oak—the oak that the rooks choose above all other trees to sit and hold parliament on—nestles a very old manor-house. Parts of it are built in red, others in mellow yellow bricks, distilling sunshine, but most of it is built of small shapeless grey and buff stones, with which are intermingled vast quantities of mortar.

From some points of view the building asserts itself as pure Elizabethan in style, but turn the corner, and other styles suggest themselves one after another, for a moment only, vanish, and so commingle themselves with every style of architecture that you happen to have ken and token of, that hopeless confusion of intellect is all that results from this careful attempt at analysis.

Seeing that trails of Gloire de Dijon roses climb even up to the twisted chimneys that crop up, I need hardly say, from every point where you would least expect a chimney to burst, these discrepancies of style are so toned, and masked, and merged into one another that you think to yourself, surely never was there such a picturesque old home!

The chimneys are many and various, 'tis true, ranging from the twisted and carved brick pillar to the squat coping rising only some few inches above the roof, to which haven the swallows love to return year after year, to repair and "do up" the nests that cling within its friendly shelter; but what most strikes the eye is the line of the red-tiled roof against the sky, yellow in places with spreading lichen, green in others with emerald moss. What with the warping and sinking of the massive oak beams—never quite straight, even in the beginning, when they were first put in, but taking the original tree twists—the roof line undulates like a swelling sea, with islands of houseleek and stonecrop or poor man's pepper humping up at intervals, and here and there clumps of wallflowers, snapdragon, and valerian, representing bosky shores, serve to help out the illusion.

There is a moat round this house, in which white swans, shy and almost wild, sail at their sweet pleasure unmolested, their only care being an anxiety lest the giant savage pike of fabulous age, lurking among the water-lily roots below, should pull the young cygnets under.

There shines, at the end of a daisied green slope, and quite apart from the moat, a small fishpond, which at one time was bigger, with a fountain, once in the centre, now near the side, fed by a tiny rill that swirls down from the cliff above, only the fountain does not spout up now, but dribbles feebly from under the wing of a stone swan, whose head and neck, long broken off, lie buried deep down among the green weeds below, from out which the gleaming goldfishes glide, and goggle, and gape, and slowly turn back again into hiding. These, judging from their size and sleepiness, must have outlived many a generation of dwellers in the old home.

And then the garden! There you find deep-sheltered borders that seem to take care of themselves, so chaotic and utterly beautiful is the arrangement of their groups. Honeysuckles climb every shred and tree, and make a perfect network of their lower naked stems. Single roses of unknown kinds gaze at you with their yellow glowing eyes, as only single flowers can; and there are great bushes of pink pæonies too, with petals that hang with the heaviness of beauty, and buds that look solid as stone.

Trees of lilac bloom in their season, and toss their fragrance abroad in the soft spring breeze, while tulips, taller than elsewhere, strain themselves upwards as though for a kiss. Parrot tulips, too, stand by in plenty, trailing their long petals, streaked strangely, all overgrown and ragged, looking like disreputable vagabonds beside their taller scarlet and maroon kindred, standing so straightly stiff. Carnations droop their heads with very fatness, and give out clove-like odours when the breeze stirs, while lilies of all kinds group themselves in large masses, especially the Crown Imperials, trying to look unconscious, and cheat you into thinking that Reynard has lately passed that way. You forgive them their rankness, in consideration of their rare beauty of form and various colouring, ranging from pale lemon in some, to tawny orange and glowing red. Very striking and unusual is the profusion of snake's head fritillaries that grow in large patches here and there, seeming, with their lowered heads and strange chequered markings, somewhat uncanny and evil of aspect; all except the white ones, milky-hued, with the chequers yet faintly visible, showing mysteriously with mother-o'-pearly sheen, like the eyes on the tail of the white peacock, that suns himself on the broken stone urn yonder by the vine-covered porch, watching with languid interest the love-making of the host of snails among the uncurling leaves. Love-in-a-mist grows there in masses, self-sown, of a size never seen elsewhere, and almost every old world flower is there, in its season; and it seems a garden of enchantment verily.

If the garden is such a feast of enjoyment, what then must the interior of this time-hallowed house be? Scarce for two yards can one walk without either stumbling up or tumbling down some odd short flight of unexpected steps, and even when there is a little expanse of flooring, it slants up and down, this way and that, causing one now to stub one's toes, and anon to take an unintentional and infantile run, and with a sensation of stepping, nightmare-like, into space, reminding one again, irresistibly, of things oceanic.

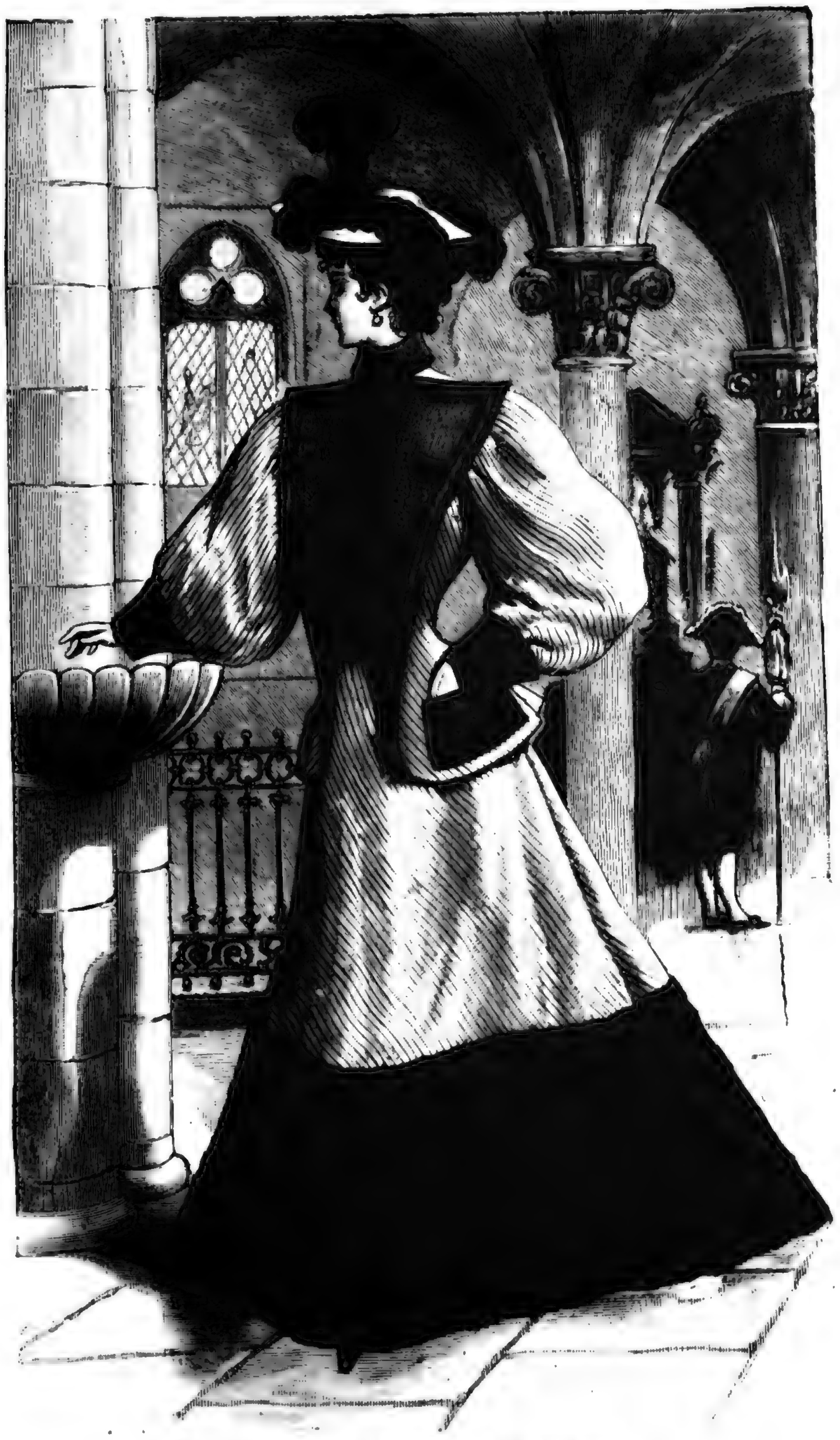
Parts of the walls are panelled; in fact, all are. But changing fashions have decreed that battened and gaily-papered walls are more modish, and so some panelling has been covered up; but it is still there, waiting patiently to be rediscovered some fine day in the future, when new owners, energetic and inquiring, come into possession. We forgive the wall-paper for reason of its mammoth chintzy pattern, daring and decorative.

There is a buttery hatch still in use, arched over with carved yellow stone, and in the large parlour are traces of an inglenook of the same period. An old-fashioned hobbed grate now holds comfortable sway, but the filling-in of brickwork and plaster has shrunk, and plainly shows the bulge of the low Tudor arch of the inglenook, protesting against its long immolation. The daïs still remains at one end of the room, and forms yet another pitfall for unwary strangers on dull winter visits. But oh, those window-seats, feet deep, with an approach of shallow steps! Were there ever such?

When the present owner came into possession, there was much overhauling of holes and corners long since given over to the undisputed possession of mice, moth, and dust, and many forgotten treasures were brought to light; but, perhaps the greatest "find" of all was that of a secret chamber, undreamt of and unknown. The entrance to this was through a low aperture near the floor of a disused cupboard, until then crammed with disabled furniture, in various stages of dilapidation and decay. When a panel slid up, a difficult entrance could be made to a small room dimly lighted from above by a glass pane let into the roof. The stir of entrance set the dust motes dancing in the ray of sunlight which glanced across a huge catafalque of a bed, the one and only piece of furniture in the room. All was grey-white with dust, and the ostrich plumes at each corner looked ghostly. The hangings were of gorgeous needlework, dusty, but unfaded. And on the festooned valance were other festoons to be seen of dusty grey cobwebs, and still clinging to them the bleached skeletons of fat spider spinners hung, that had spun, and lurked, and watched, and waited, waited long and weary days for the blue-bottles that—never came,—and, waiting, died.

And all athwart the curtains and the counterpane were wrought the flowers still found in the garden; the jonquils, the poppies, the lilies, and the snake heads, the columbines, the honeysuckles, and pæonies; yes, and the grape from the porch were there, and even the snails. But the single roses? There were no single ones; they were all fat cabbage roses then!

OLIVE TONGE.



PARISIAN PROMENADE COSTUME.

Godet skirt of grey diagonal tweed bordered with a wide band of black caracul fur. Jacket of diagonal tweed with revers, cuffs, and pockets of dark grey velvet trimmed with black braid and buttons. Grey velvet blouse and collar. Grey felt hat trimmed with black feathers. Quantity of tweed required, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

The Registration of Nurses.

AT present the title of trained nurse may mean a great deal or very little. Every hospital has its own methods of education and its own standard of efficiency. Some insist on a four years' course, some only on a three months'. But whatever the training a pupil has gone through she considers herself entitled at the conclusion to be styled a trained nurse, and as such is blindly accepted by the public. To do away with the evils of the present system and to secure a uniform curriculum for nurses was the object of the conference recently held by the Matrons' Council, a new body, chiefly composed of hospital matrons. There was a large and very influential gathering, the chair being taken by Miss Isla Stuart. After hearing a paper read by Mrs. Strong on the subject, a resolution was unanimously adopted, "That in the opinion of this meeting it is necessary that an Act of Parliament should be sought for, so as to provide for the uniform training, the uniform examination, and the legal registration of nurses."

Myra's Answers on Health and Personal Attention.

Wasp.—The hard London water, especially in winter, is very destructive to the complexion. It should be boiled for half-an-hour, allowed to cool, and carefully poured off the sediment, for toilet use.

Winnifred.—As a protection against flushing on entering a hot room, and against undue perspiration from violent exercise, you should use some good cooling and astringent cosmetic, such as Cream of Stephanotis, a non-greasy creamy white liquid. A little of it, rubbed into the skin, disappears in it, leaving no outward show, but rendering the skin white, firm and cool. Mr. Mason, Pharmaceutical Chemist, Norwich, prepares it, and will post it to you for 3*s.* 6*d.*

Clem.—Dissolve one part of Castille Soap in ten parts of an equal mixture of eau de Cologne and water. Pour about a dessertspoonful of this into each basin of water before washing, and stir it well round with the hand.

Sensitive.—You could dye your hair to any shade of brown with Horn's Acesma, which many of my readers speak very highly of. It is exceedingly cleanly, does not stain the skin and is not greasy. Still if any of our readers will send us for you the name and other particulars of a reliable hair restorer of which they have had personal experience, and which gives the hair a dark, rich brown shade, and is yet not greasy, we shall be pleased to forward the particulars.

Constance.—Crowsfeet and wrinkles are a great disfigurement, especially at your age. It has hitherto been very difficult to treat them with any hope of success, as they are generally due to the falling away of the cushion of tissue beneath the skin. Ordinary oil and fat rubbed on the skin is not absorbed. Now, however, the actual fat or gloss of the skin has been isolated in a state of great purity from long sheep's wool, and this when applied is at once absorbed by the skin, and is available for the plumping out of the skin by the nutriment of its fatty tissue, thus filling out and obliterating the wrinkles and crowsfeet. An excellent Cold Cream of Wool-Fat and Cucumber Juice is prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, which he sends post free for 3*s.* 6*d.* to any address, specially for the removal of crowsfeet and wrinkles. You should give this a fair trial, but you must not of course expect instantaneous results.

Blue Eyes.—The Marza Wine will be an excellent tonic for you to take; two glasses a day ought to be enough for you. The diet need not be altered; plain, wholesome, well-cooked food, with plenty of fruit and vegetables, will suit you.

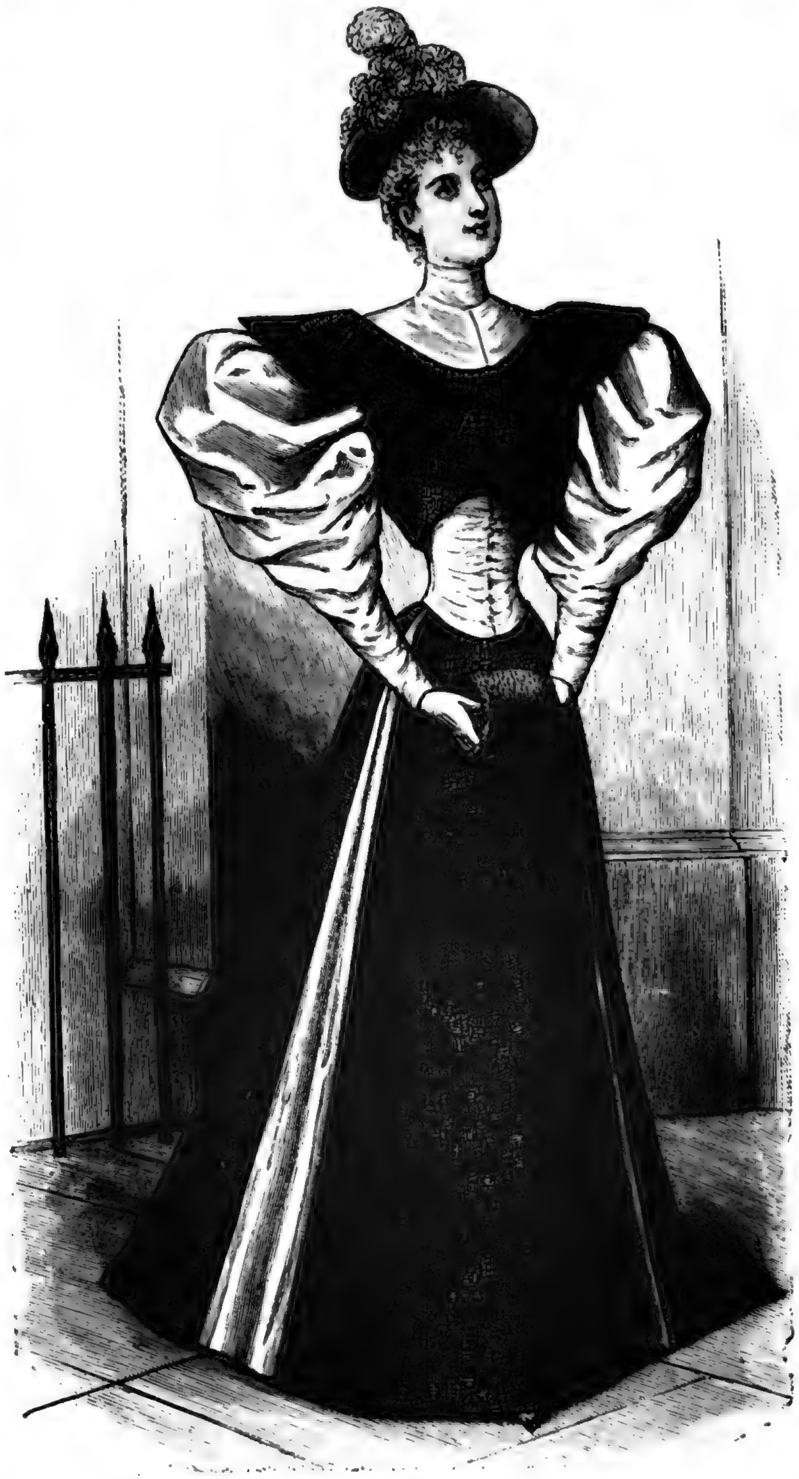
Twa Corbies.—(1) A very simple remedy for a red nose is a lotion consisting of 1 pint of distilled or filtered water, 20 drops of tincture of benzoin, 1 small pinch of powdered borax, and 10 drops of spirits of camphor. This may be applied frequently with a soft towel or small sponge. (2) To cure the greasy skin, wash the face at night with warm soft water and a little good soap, then apply the following lotion:—Tannic acid, 10 grains; borax, 10 grains; rectified spirits of wine, ½ ounce; oil of lavender and bergamot, 2 drops of each; make up with rose water to 8 ounces. (3) Rub a little camphorated oil into the nails, or Lanoline or Vinolia Cream if you prefer this kind of preparation.

Hermie.—It very often happens, as with you, that fair and golden hair darkens with increasing years, or with changes in the health and constitution. In such cases a perfectly harmless means of restoring the golden and light tints to the hair will be found in the use of Peroxide of Hydrogen. It simply oxidizes the natural colour of the hair to a lighter and brighter shade, and is in no sense a dye. It may even be used for children. The most effective by far, and the purest peroxide, is that prepared by Mr. Mason, Pharmaceutical Chemist, Norwich. He sends a supply of it, with full directions for use, post free to any address, on receipt of 4*s.*

Mademoiselle.—1. Celery is said to be a remedy for gout, and may be eaten raw or stewed and served with melted butter. 2. The habitual redness is probably due to delicacy of the skin; you may apply the following simple lotion frequently during the day:—Dissolve 1 ounce of borax in 7 ounces of rose-water and the same quantity of elder flower water.

Marguerite.—The newest style of hair-dressing is to wave the hair and arrange it in puffs on the top and at the sides of the head, coming almost to the neck behind the ears. The puffs are kept out by frizettes, and the chignon is small and low. Small combs are often used to secure the puffs in place of hairpins.

Kitty.—Pumice stone is both cruel and useless for the extirpation of superfluous hair. It may, however, be removed with ease by the use of a good depilatory, and though re-growth will not at once cease, it should grow less and less with each application. An excellent depilatory is that prepared by Mr. Mason, Pharmaceutical Chemist, Norwich, who sends it post free for 24 stamps to any address. If the growth is very slight use tweezers occasionally; for a thick downy growth tweezers are, of course, useless, and you must resort to the depilatory.



A Winter Walking Dress.

Skirt of black caracul divided on each side to show panels of orange silk. Under-bodice and sleeves of orange silk, with short jacket of caracul, the fronts crossed and cut with the deep epaulets that end at the back of the arm, the back of the jacket being plain and cut in a low rounded form like the front. Black hat trimmed with shaded black and orange feathers. Quantity of silk required, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

E.V.—You will find it a good plan to take frequent Turkish baths, with plenty of moderate exercise, and a generous though very digestible diet. Take very little alcohol in any form, and avoid highly spiced dishes, pickles, and condiments.

New Woman.—With the tendency to greasiness of the skin that you speak of, it would be better to avoid anything like pomade or a creamy preparation. Put a few drops of eau de Cologne in the water in which you wash your face, dry it thoroughly, and then apply a little pure elder flower water. Once a day wash the face with tepid warm water and soap, but rinse it well to remove all the soap before drying it.

Lulu.—If the dandriff shows itself in the form of dry scales amongst the hair, use Horn's Scurf Cream for it, but if there is a kind of greasy coating on the skin of the head, you will find Horn's Scurf Lotion a better remedy. Either preparation may be had from Messrs. Cassie and Co., 49, Newgate Street.

Violet.—A good cosmetic for your use would be Mr. Mason's Cream of Stephanotis. It is exceedingly pleasant to use, perfectly harmless, and most beneficial to the skin. Its use entirely allays the flushing and redness that you find so troublesome in ballrooms. You may use it also for your neck and arms, as it will correct all brownness and redness, and it renders the skin white, firm and cool.

D. McH.—You can hardly make a violet pot pourri, but you can impart a character of violets to any ordinary good pot pourri by mixing with it an equal bulk of crushed or powdered orris root and dried cassie flowers.

Ophelia.—It is really impossible to give you complete tables of diet with menus for a month or so, for these you should consult Dr. Dutton's little book on Indigestion, which you will find exceedingly trustworthy and useful. As to the special items of food you name, the following hints must suffice. Brown bread should always take the place of white bread; Hovis brown bread is exceedingly nice. Porridge may be taken for breakfast or supper. Game, poultry, fish, beef, mutton, veal (occasionally only and very well cooked) are quite permissible; the best stewed fruits for you are prunes and figs. You may eat any vegetables with the exception of cabbage, and all easily digested puddings and savouries. If careful dieting does no good, you should see a medical man. But be sure to buy and study the little book recommended above. It costs 2*s.*, and is published by H. Kimpton, 82, High Holborn.

Spook.—Surely personal appearance is something to *you.* 1. For the wrinkles, see answer to Constance. 2. If your hair is turning very grey use Garrison Dye to restore its natural colour. You will find full particulars of this thoroughly reliable and perfectly harmless dye in Mr. Mason's advertisement. It is simple, cleanly, and very permanent, standing any amount of washing.

Mrs B.—1. Children under ten do not require any stimulant, and beer would not have the effect you desire; it would be far better to give the little boy frequent small doses of Scott's Emulsion. 2. For the little girl's hair use Horn's Germania hair tonic; it may be rubbed into the roots two or three times a week. 3. They should go out morning and afternoon on fine days, as soon as convenient after breakfast and dinner. When they cannot go out let them play romping games in the nursery, and if your nurse dislikes the noise, it would be more beneficial to the children to dismiss her and engage someone younger, who would let them run about and enjoy themselves.

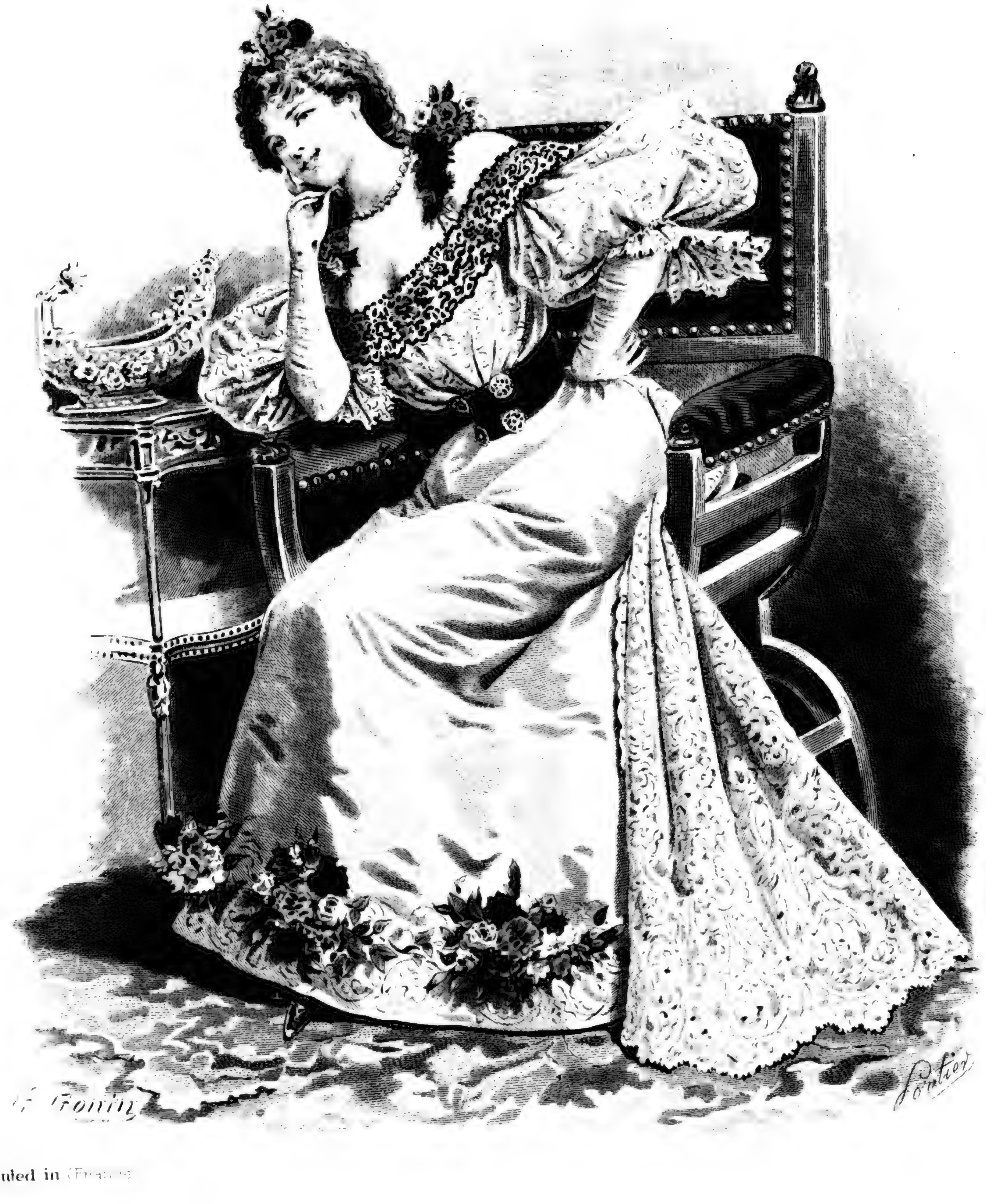
Mona.—You should wear rubber boots or shoes when you go out in damp weather, as you are so sensitive to cold. You will not find them anything like so disfiguring to the feet as you imagine.

Mrs P. B.—Your weight is largely in excess of what it ought to be, and unless you check the undue tendency to making fat, or as the learned call it, adipose tissue, you will find yourself seriously inconvenienced, and your health will suffer. We know of no remedy to equal the Extract of Sea-Wrack, the Fucus Vesiculosis or Bladder Wrack of our coasts. Mr. Mason, of Norwich, supplies this as a liquid, and in pills, with full directions, and valuable instructions as to diet. The success attending this treatment has been very great. The price of a single bottle of Extract or box of pills is 3*s.* 3*d.*, post free; but we advise you to get half a dozen, in order to give it a fair trial. These you will get at the reduced price of 16*s.* 6*d.*

Hyacinth.—You would find Cosmosine a good preparation for softening the water, and it would at the same time have an excellent effect on your skin, which appears to be more than usually sensitive.

Hair and Scalp Diseases, of whatever name or nature, speedily and permanently cured. Baldness, partial or complete, greyness, superfluous hair, bald patches, ringworm, &c. Sufferers from above should send particulars, with fee, 5*s.*, and stamped address, to Dr. Horn, F.S.Sc., Newport, Isle of Wight. (Hair Specialist (Gold Medallist) from the Berlin Skin Hospital.)

January 1st 1895



Printed in France

Supplement to
Myra's Journal,
of
Dress, Fashion, and Needlework

Beeton & Co., Ld. .. 204, Regent Street, W. and 6, Fetter Lane, E.C.
London,

Clothing for Children.

(*Continued from page 22.*)

A very stylish little coat for a girl of six or seven is that illustrated at fig. 3. It is made of dark blue velvet and is quite plain in shape, with slightly gored skirt and full bishop sleeves. The collar and cuffs are of mastic corded silk enriched with embroidery in a darker shade, little knots of ribbon at the neck and at the points of the collar are the only ornaments. The quaintly shaped cottage bonnet, matching the coat, will be found very becoming, and is a most comfortable form of head-gear for the winter.

A second coat for a girl of twelve or thirteen is illustrated at fig 4 This is in fancy tweed, and is made with a stole pleat on each side of the front and a band of fur down the centre matching the fur on the collar and cuffs. The sleeve is mounted in the new way at the neck, the top part arranged in folds.

In frocks for children there is nothing particularly new, but many pretty things nevertheless. As a smart frock for a little maid of five or six, a style like fig. 1 may be recommended. Any kind of plain silk, good woollen, or velveteen may be used for this; it consists of a pleated skirt mounted on a high bodice with a big collar of lace over velvet or silk, crossed in front and ending under rosettes on each side at the waist; these are joined round the back by a ribbon band, with a rosette in the centre.

Demi-toilettes are often wanted at this season for small juvenile parties at which full dress would be out of place, and the three dresses of this kind illustrated at figs. 2, 5, and 6 could be carried out in inexpensive materials at little trouble or cost. Fig. 2 is charming in pale green face cloth, with chemisette of soft white silk, coquillé revers and cuffs of white or pale green moire trimmed with white lace, and sash and shoulder knots of white ribbon. Our readers will note the manner in which the ribbon sash is tied.

Crépon, veiling, or cashmere, in any pretty colour, may be used for fig. 5, and will make up as well as silk, with fine guipure embroidery for the yoke and collar and the bands on the flat bertha and skirt. For an older girl, of eleven or twelve, fig. 6 gives a good suggestion; the dress is made of any plain silk or woollen fabric, with bands of striped velvet piped with silk on the skirt, coquillé revers of the same edged with lace on the bodice, and draped over-sleeves covering the top of the plain under-sleeves. The lace trimming ends in coquillés falling on the skirt, and bows and ends of ribbon complete the trimming.

The School of Millinery.

A CONVERSAZIONE is to be held on the 20th December at the School of Millinery and Home Industries, Gillingham House, Gillingham Street Eccleston Square, to celebrate the term end of the school, when work executed by the pupils will be on view and for sale. Much useful work is done by the school in giving instruction to girls of the upper classes in millinery, dressmaking, housekeeping, cooking, laundry work, etc., subjects of great importance, and of which girls are totally ignorant as a rule when they leave school. The arrangements for pupils who wish to live in the house are comfortable and the terms moderate, and a few months spent here in acquiring some sound knowledge of domestic matters may be looked upon as time well spent.

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

NO. 1. BORDER IN RICHELIEU GUIPURE FOR ENDS OF SIDEBOARD CLOTH.

VERY handsome sideboard cloths are made of fine linen with deep embroidery at the ends, which fall some way below the sideboard, and narrow embroidery in the same design across the front. The design is traced and worked on the material, which is cut away under the bars when the work is completed. The bars are worked first in buttonhole stitch or stretched thread, the outlines are also worked in buttonhole stitch over a running thread; the lace stitches, wheels, and veinings are then worked with finer thread than that used for the outlines and bars. The small pierced holes are over cast. The linen should be closely tacked on toile cirée before beginning the work to prevent drawing it under the bars.

NO. 2. BAND FOR FRONT OF SIDEBOARD CLOTH.

This is the same pattern in a narrower width for working across the front of the sideboard cloth. The execution is precisely the same as that of the wide border. Both the end designs and the front band are traced and worked direct on the linen.

NO. 3. DESIGN IN CROSS-STITCH FOR QUILT.

The design is worked in stripes on bands of basket-woven washing material or of étamine. Stripes of lace divide the bands of work, and the quilt is also bordered with lace all round and lined with silk.

NO. 4. EMBROIDERED BAND FOR FAN CASE.

Fan cases are long bags of silk or satin, pleated up at the closed end and drawn up with ribbon or cord strings at the upper end. A design, such as that illustrated, is worked on the front part of the bag, which should correspond with the fan. Black fans are carried in bags of black satin with the embroidery in gold-coloured, blue, pink, mauve, or other silks.

DESCRIPTION OF THE COLOURED FASHION PLATE.

BALL dress of straw-coloured silk, the skirt trimmed round the edge with large bouquets of flowers. Demi-train of lace at the back, and full lace bodice with puffed sleeves beginning very low on the shoulder under a narrow flat bertha of lace embroidered with jet. Epaulets of flowers over the shoulders. Wide belt ornamented in front with four buttons.

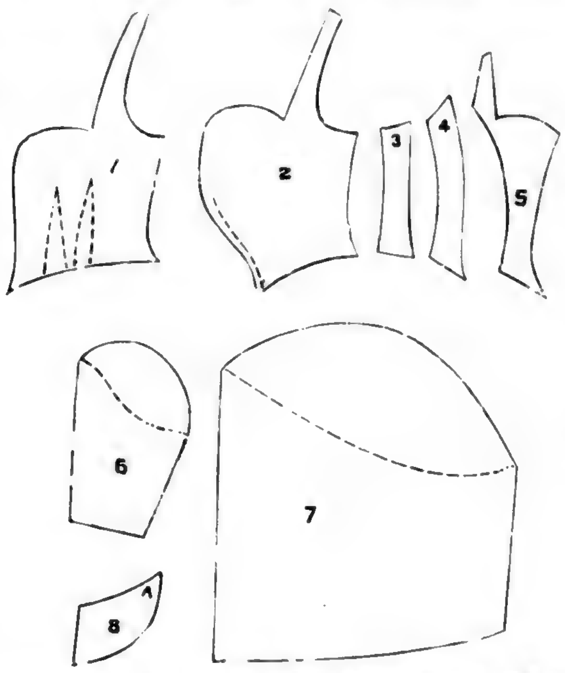


Diagram of the Cut-out Paper Pattern given with this number.

BODICE OF EVENING DRESS ILLUSTRATED ON PAGE 11.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

THE pattern is that of the bodice of the first of the two evening dresses illustrated on page 11, and consists of eight pieces: 1, the lining of front fitted by two darts; 2, the front gathered and draped down the centre; 3 and 4, the two side pieces; 5, the back laced down the centre; 6, the lining of sleeve; 7, the puff of sleeve; 8, the small revers that is turned up at the edge of the sleeve.

DESCRIPTION OF OUR ARTIST'S SKETCHES.

FIG. 1. Dress of grey-blue broché; plain godet skirt and plain bodice with puffed sleeves beginning below the shoulder, and straps of brown fur connecting the front and back of the bodice over the shoulder. Band of copper-coloured velvet across the corsage with a big bow and jet buckle on the left side of the chest. Bows of velvet to match on the sleeves.

Fig. 2. Skirt of straw-coloured shot moire with broché spots. Plain skirt and bodice and short puffed sleeves. Straps and bows of pansy velvet on the sleeves and a band of bead embroidery across the top of the bodice. Folded bretelles of chiffon with lace ends falling on either side.

Fig. 3 Demi-trained skirt of black velvet with bands of fur on each side ending under a bow of peach blossom satin ribbon. Bodice of velvet with openings in front showing full panels of peach blossom silk crêpe; the top and front embroidered with silk and beads and trimmed with fur. Puffed sleeves of crêpe with ribbon bows in front, and ribbon belt and bow.

Fig. 4. Dress of rose de Bengale satin; plain skirt eight yards round at the edge and slightly gathered at the waist. Plain bodice and large puffed sleeves. Band of embroidery in jet and paste diamonds on satin round the top of the corsage, and strands of jet beads falling in front turned up at the ends and secured to the waist. White flowers on the right side of corsage.

Fig. 5. Dress of apricot pink soft silk; full skirt and bodice. Sash of dahlia ribbon with wing bows at the back and straps brought up to the front to end in another bow on the chest. Puffed sleeves of silk with epaulets of dahlia chiffon edged with ribbon and ruches to match over the shoulders.

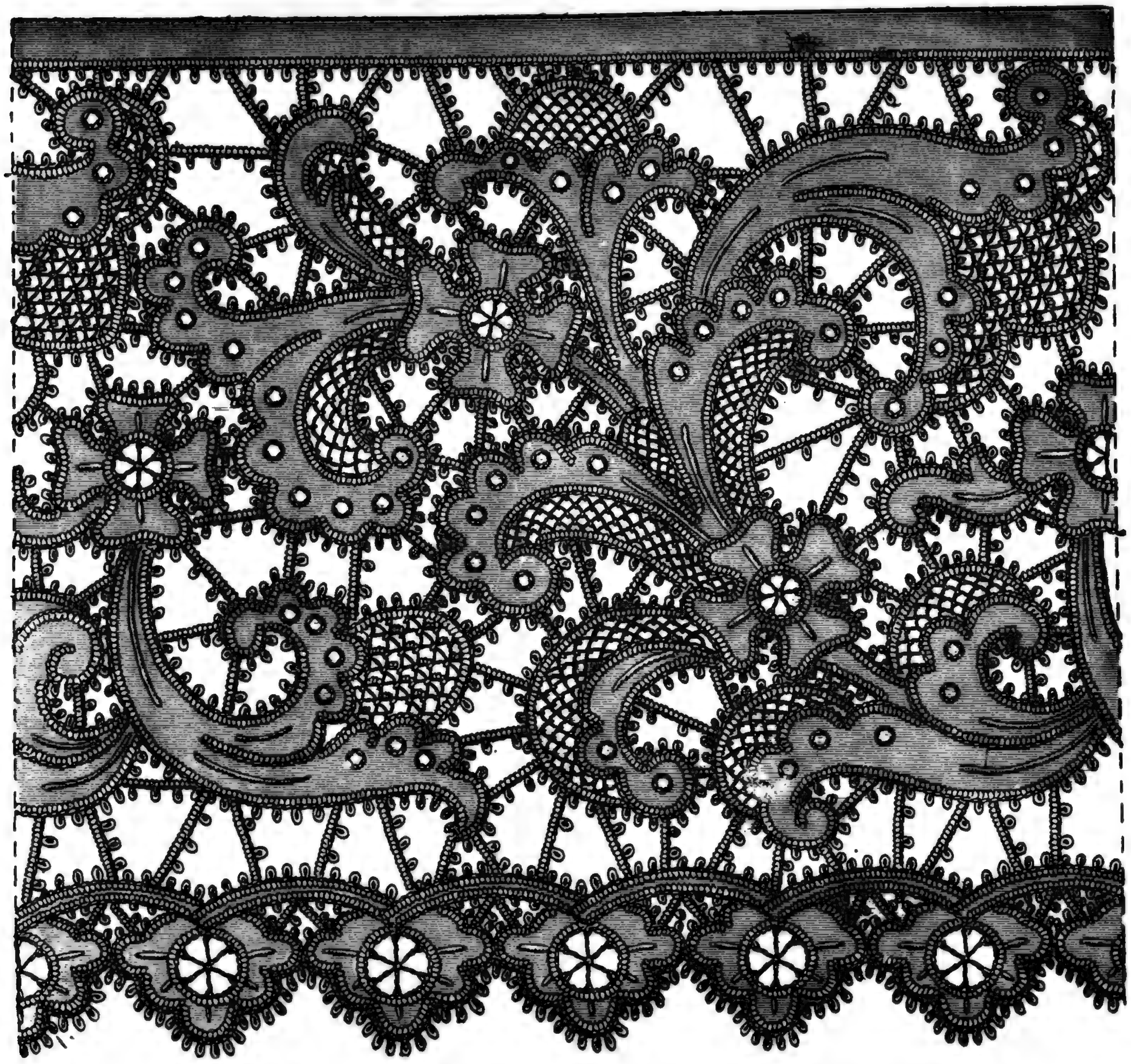
Fig. 6. Dress of white satin, the skirt trimmed on each side with narrow graduated points of gold embroidery and bordered with fur. Plain bodice with points of gold embroidery and fur round the low rounded top. Puffed sleeves, gathered up on the outside to make a kind of butterfly bow drapery.

"Applied Art."

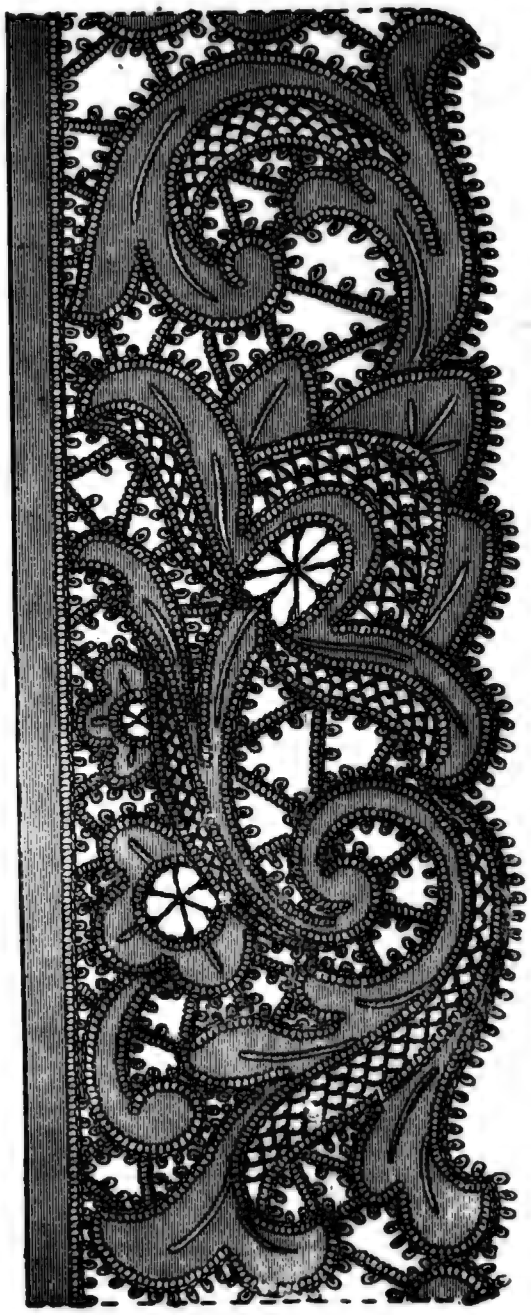
THIS expression of the nineteenth century has come into vogue, and yet very few who use it know how it originated. It doubtless arose from a literal translation of the expression "*L'Art appliqué (à l'industrie)*," as the French term that branch of Art which commerce has called to its aid. By means of Applied Art objects really practical have been converted into Works of Art. In the pictorial department, the great development of colour printing has placed a comparatively cheap means at the disposal of all, but sculpture, on account of the great expense of production entailed, has to contend with the greatest difficulties. This fact lends an interest and importance to the effort which the Belgian sculptors, Jef. Lambeaux and Jules Lagae, have made in the production of the trophy of the Liebig Company at the Antwerp Exhibition—an ingenious and artistic monument worthily representing the premier Extract of Meat Company in the world. Enclosed by an artistic railing, a pedestal of black marble supports a section of the terrestrial sphere, showing the continents of North and South America and Europe. Resting on this are three arms, on each of which stands a magnificent life-size bronze model of an ox. The heads are turned inwards, and the horns meeting together support an immense reproduction of the familiar jar of the Liebig's Extract of Meat Company, surmounted by a bust of the great inventor, Justus von Liebig, modelled after that in the Maximilian Square in Munich, by the Bavarian sculptor, Wagmüller. The whole is richly decorated and festooned with medals, and measures 20 feet in diameter and 25 feet in height; no less than five railway trucks were required to convey it from Brussels to Antwerp. In this exhibit it is the artistic merit which directs the attention of the visitor to the great importance of an industrial undertaking of the first rank, the Liebig Extract of Meat Company. This undertaking was started in 1864, at Antwerp, as the "Société de Fray Bentos," and in the following year the headquarters were transferred to London, under the name of "Liebig's Extract of Meat Company, Limited." The Liebig Company is the founder of the whole Extract of Meat industry, and is the only one which has enjoyed the personal co-operation of the celebrated chemist, Justus von Liebig, the inventor of the process. In France and Belgium the Company possesses the exclusive right to use the name of Liebig. At the death of the great chemist, his post was filled by Professor Dr. Max von Pettenkofer, his intimate friend and pupil, whose name has attained wide celebrity, and who is one of the first living authorities on hygienic science. The possessions and factories of the Liebig Company at Fray Bentos cover 165,000 acres. To this must be added territories which it rents to the extent of 47,000 acres. The large scale on which the manufacture is carried on is shown by the number of cattle slaughtered every year, averaging 200,000 head per annum. Last year indeed as many as 206,000 head of cattle were worked up, of which no less than 50,500 were killed in a single month, viz., May. The total slaughter since the beginning of the Company amounts to over five million head. The meat obtained from this vast number of cattle is used solely for the manufacture of Extract of meat, the tongues only being preserved separately. This method forms a contrast to other companies, where the very choicest parts are utilized for the preparation of jerked beef and other kinds of preserved meats, and only the remaining parts of inferior quality for Extract. This explains how the Liebig Company is able to produce an Extract of such unrivalled excellence, which has always obtained the highest awards at all International Exhibitions from 1867 to 1885. Since 1885 the Company has given up competing at exhibitions, and its industries are only represented artistically at the Antwerp Exhibition.

GREY HAIRS ARE HONOURABLE, so are the "Immovable Scalpettes." Made only of natural grey hair, from 21s. to 10 guineas. Shaded Grey Pompa Fringes from 21s. to 4 guineas.—Write to T. S. BROWN, 3, Leece Street (top of Bold Street), Liverpool.

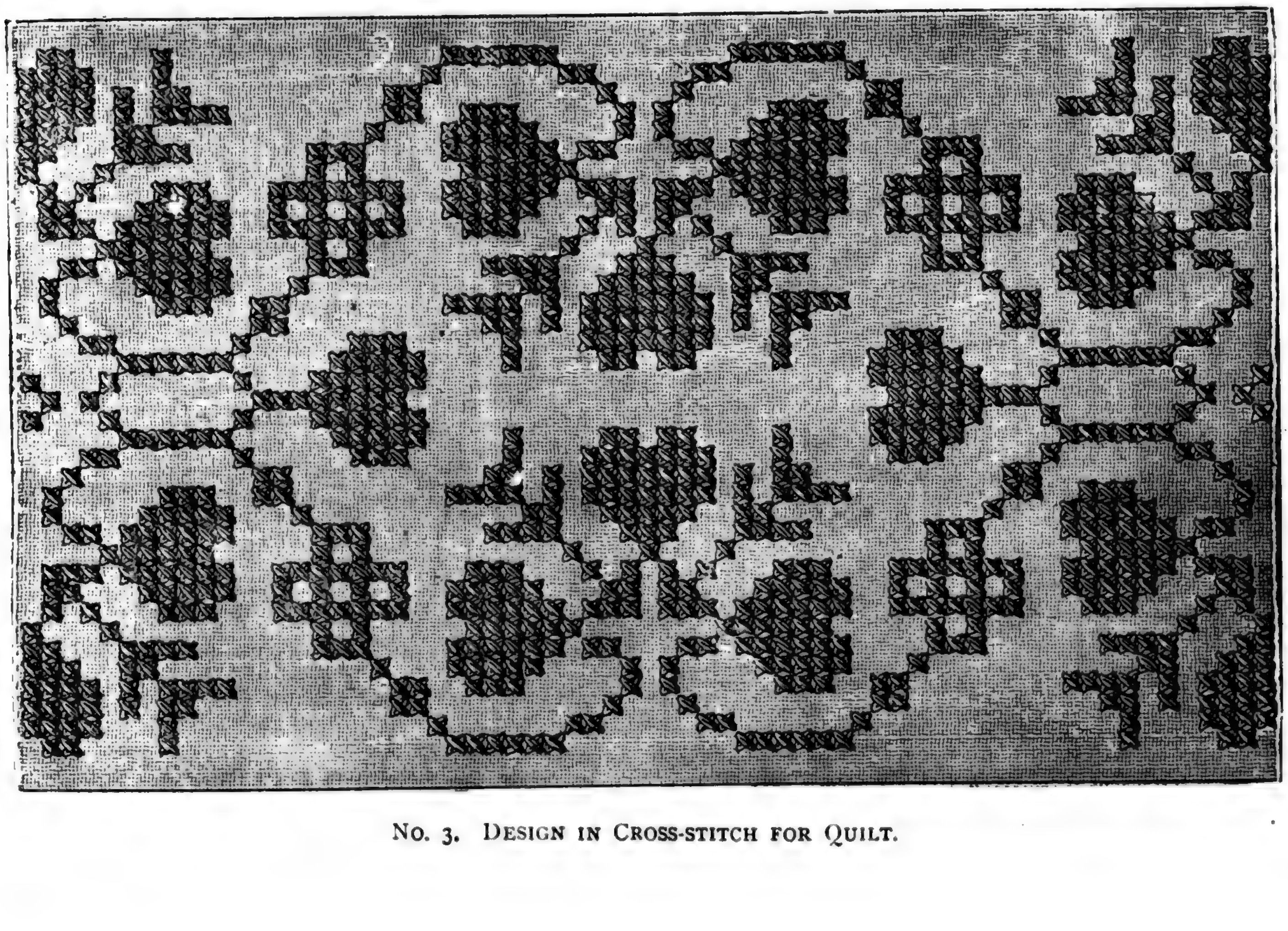
NOVELTIES IN NEEDLEWORK.



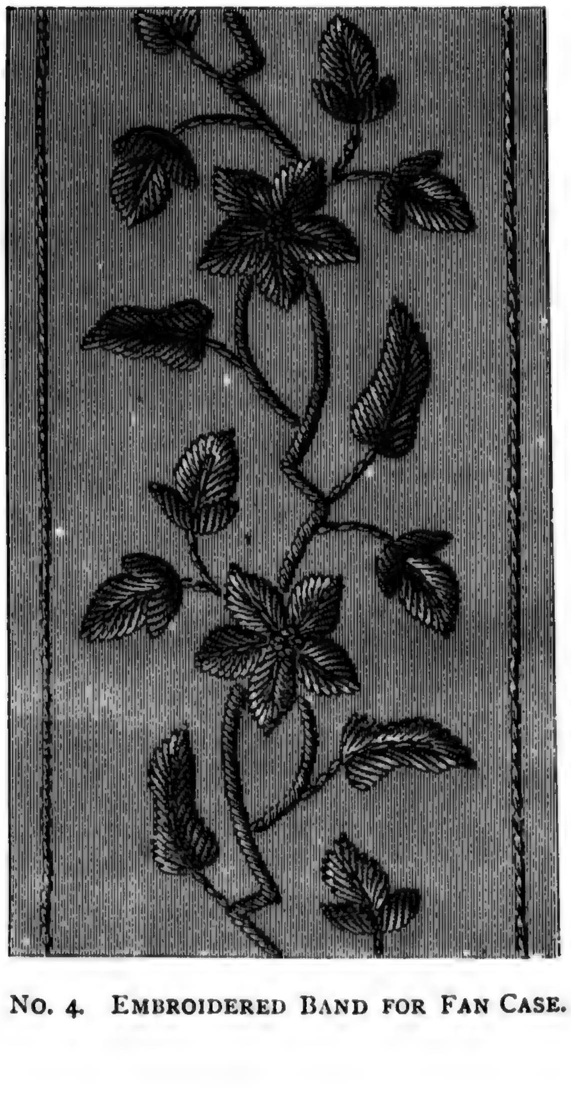
No. 1. Border in Richelieu Guipure for Ends of Sideboard Cloth.



No. 2. Band for Front of Sideboard Cloth.



No. 3. Design in Cross-stitch for Quilt.



No. 4. Embroidered Band for Fan Case.

NOVELTIES IN NEEDLEWORK.

EMBROIDERY ON DUSTERS.

AS far as fancy work is concerned it may truly be said that very often "things are not what they seem," and many a very beautiful cushion or sachet, with its rich embroidery, has for its foundation only a piece of inexpensive linen, a square of glass-cloth, ticking, or some spotted muslin. But until we made the experiment ourselves we had no idea of the fact that a common check duster could be so adorned as to be changed from its humble usefulness to being a thing of beauty. The reason why dusters form good foundations for many kinds of embroidery is that if you get a good quality—and the inferior kinds are not worth embroidering—the weaving of the squares is perfectly accurate, and so, without trouble of making any design or drawing any pattern, you have corect lines and checks which serve as a guide for your work.

The ordinary blue and white duster is woven in single line squares, but other kinds can be had in checks of three or more lines, in red as well as blue, and also in both colours.

There are several ways of embroidering dusters, as will be seen when we describe our illustrations, and the latter, be it remembered, by no means exhaust the various stitches and patterns that can be executed on dusters. They merely show a few ways of working, and any clever worker can, with the exercise of a little taste and skill, vary these examples to a very great extent.

The articles that can be made out of dusters are very numerous. Cushion covers can be made from them, and table covers can be formed of the embroidered duster, the size being enlarged with plush or satin if desired.

Work-bags are pretty in duster work, and tea-cosies also. For bed-spreads and couvre-pieds dusters are capital, as one square can be embroidered at a time, and then they can be all joined together, thus securing the convenience of a small portable piece of work.

Sachets can be made from dusters, and borders for table-cloths, etc.

It is a matter of taste whether you will so embroider your duster that you completely hide the foundation, or else leave part of the latter to be seen.

The materials used for embroidering dusters are all kinds of washing embroidery cottons, flax, and silks if you wish your article to stand the wash-tub, and if not, then you may employ silks of any kind, gold thread, chenille, etc.

The cotton we prefer for this embroidery is called cotton floselle, and can be had in many colours from Miss Baker, 5, Clifton Gardens, Chiswick, W. It is cheap, pretty, and falls so softly that very charming effects can be obtained in using it.

All the examples here given have been done in cotton floselle. We must not forget to add that not only can many colours be had in it, but several shades of one colour. Use tapestry needles with a sharp point or coarse crewel needles. Cut your cotton—do not break it, as that makes it thin—as you find it on the ball, using the strand with its several threads and not dividing these.

Taste alone can guide you in the choice of colours. It may be well sometimes to mix several colours, particularly if you do your duster on the plan of crazy work. The way we prefer is the employment of several shades of one colour or else two, or at most three colours which either harmonize or contrast well.

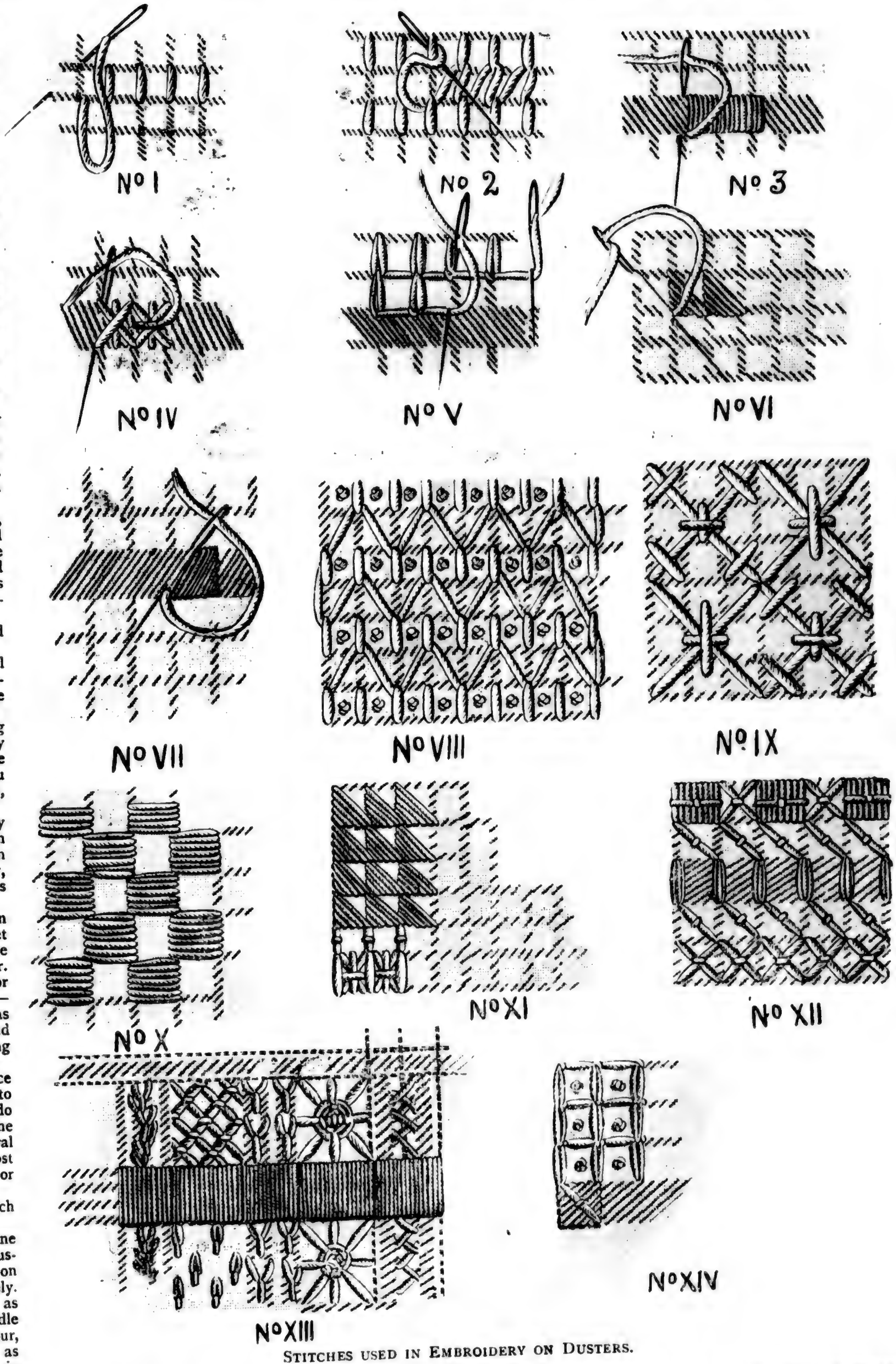
Nos. 1 and 2 show how a very pretty stitch called Mexican stitch is done.

Use your cotton double and make one stitch at intervals, as you see in the illustration. Do not pull your cotton, and, on the other hand, do not let it lie too loosely. When you have done two rows of this, as you see in No. 1, then thread your needle with double cotton in a contrasting colour, and push it in and out head foremost, as you see in No. 2. The reason for putting in the needle head first is that if you put the point first you would probably catch it in the cotton. In these illustrations the bars are done in pink, the other colour used being green.

No. 3 is a bar done in simple satin-stitch, or, as it is sometimes called, "flat stitch." The stitches are taken all side by side, each lying quite regularly and evenly.

No. 4 shows small faggots, which are very effective when worked in rows. As will be seen, these are formed simply by crossing four stitches, the last being the shortest.

No. 5 is only buttonhole stitch done with two colours. The upper row is red, the lower blue. Two stitches are done in the bar formed at intervals, and in the second row the stitches go in between those in the upper row.



STITCHES USED IN EMBROIDERY ON DUSTERS.

No. 6 shows the kind of dice pattern when only half the square is worked and in No. 7 when the whole square is covered. Any amount of variety can be obtained by a good choice of colours and the position of the dice or half dice.

In No. 8 you see a variation of Mexican stitch, in which French knots are introduced.

No. 9 is done by taking long stitches across nine checks, which thus form a square. The colours here used are two shades of terracotta and dark blue.

No. 10 shows blocks of satin-stitching done in diagonal rows of four shades of violet. The rows shade from dark to lightest, and the effect is very pretty.

The same colours are used in No. 11, in which the half dice pattern is used. The band of fagots below them are done in one shade of violet, with long bars dividing them in a lighter shade. No. 12 is done in olive green and pale pink. The upper row is done by taking a long pink stitch across a green block and securing it with a single back-stitch of green. Between the blocks are two green stitches, crossed and fastened in the middle by a back-stitch in pink. Under this are pink bars at intervals, and under these again are pink stitches taken diagonally. Then green stitches are crossed underneath.

No. 14 is an arrangement of buttonhole stitch done at intervals as in No. 5. The three rows are in three shades of violet, with dark violet French knots in the spaces left. Then light blocks, done dice pattern way, are underneath, and these are crossed diagonally with dark stitches, secured in the middle with a small back-stitch.

No. 13 is done on another kind of duster. Red, ochre, and blue are used.

Feather-stitch is done down one row, above and below a bar which is formed of red and ochre satin-stitching.

Two large blue wheels fill up two squares. These are made by taking a stitch in the angle of the square and going over it three times. The fourth time stop half way and weave your needle in and out of the bars until the middle of the wheel is as thick as you wish it to be.

There are a few picot stitches in another space. These are made by working a loop as if for chain-stitch and securing it with one short stitch. Make them at intervals, and let the next row always be intermediate; the furthest row of blue is only herring-bone stitch.

Books for Children.

THE firm of Dean and Son is so well known as publishers of children's books that everyone will be prepared to hear that their contributions towards the literature of the nursery are both extensive and fascinating, that the books have improved in style and are of a high order of merit. Messrs. Dean and Son have at any rate had considerable experience in the production of toy books, for the annals of the house go back to the time of Queen Elizabeth, when they brought out a children's A B C book, the first book of the kind ever published in England. How many of their fellow countrymen and countrywomen since then have owed their first knowledge of letters to the ministrations of the firm! Every generation has learnt the unalterable alphabet from a whole series of new books, and with every generation the illustrations have improved with the letter-press. This year we have in the "Happy Day" series an "A B C of the World," charmingly illustrated in colours and monotint, and costing only *6d.*, or *1s.* mounted on linen. Another of this pretty series, "Bo-Peep's Nursery Rhymes," contains a capital collection of rhymes and illustrations; the "Happy Day" series is new this year, and the pretty oblong books are the cheapest and best I have ever seen at the very low price of sixpence.

The "Artistic Series" books are the same price, *6d.* each, or *1s.* mounted on linen; some new books have been added to the series this season; "The Three Bears," "The Three Kittens," "Baby Animals," and "Nursery Rhyme Animals" are quite new and extremely well designed and printed. A large book with boldly drawn and well coloured pictures of animals, likely to be a special favourite with very young children, is a new addition to the "Gold Medal" series, published at *1s.*, or *2s.* on linen mounting.

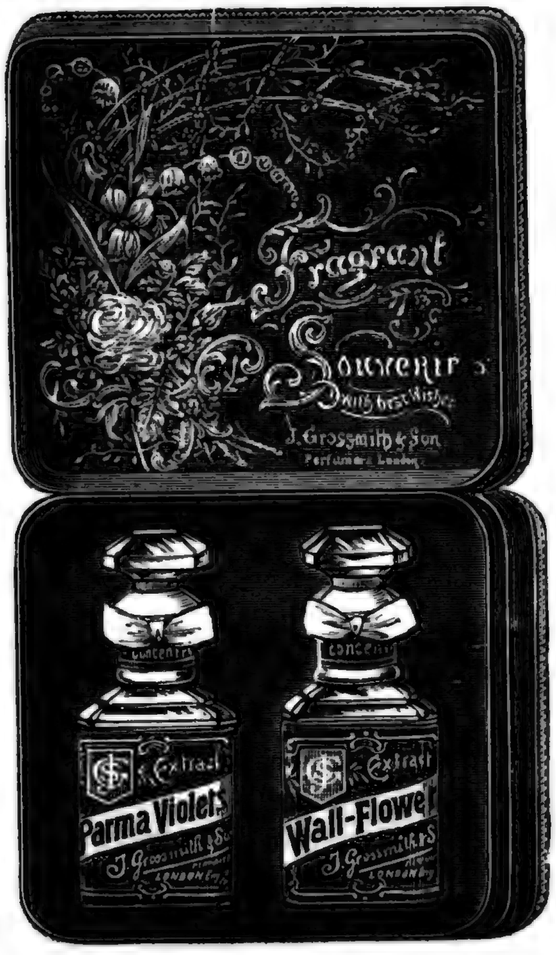
The "Rocking Toy" books at *1s.* are very quaint and ingenious; the books are so shaped that when partly open they rock on the table, the cover representing a cradle, or other rocker; inside the book are several pages with pictures in colours or monotint; there are four of these rocking books which are decidedly novel and amusing. The "Playtime" and Dutch Doll's books are a trifle more ambitious in design, and are intended for older children who can enjoy the letter-press as well as the capital illustrations; they are published at *1s.* each and are well bound in stiff covers.

The "Surprise Animal Picture Book" at *2s. 6d.* is an extraordinary bit of mechanism, working automatically and producing quite startling effects; as the book is opened groups of figures detach themselves from the pictured background, giving a realistic appearance that will delight children. The "Bijou Pantomime Box" of twelve folding screens with pictures on one side and the corresponding story in verse on the other side are very cheap at *1s.*, or separate panoramas may be had at a penny each.

Quite a triumph in artistic productions is a larger book at *6s.* entitled "Tiny Toddlers," with verses by Helen Gray Cone, and exquisite illustrations of children by Maud Humphreys; the reproduction of these delicate water sketches on slightly rough paper is the perfection of colour printing, and does in truth represent the very high standard the art has reached of late. Nearly all booksellers keep Messrs. Dean and Son's toy books, but to have a good selection for Christmas trees and presents an order may be sent direct to the firm at 160a, Fleet Street.

OUR PRIZE COMPETITION.

IT has been no easy task for the judges in the competition for Flannel Tapestry to determine which was in all respects the best of the many exceedingly good specimens of work sent in. Finally it was decided to divide the prize between the two ladies, Mrs. Rettich and Miss Hatton, whose work is equal as to merit, albeit totally different in design and execution. Mrs. Rettich, of Northanger Road, Streatham Common, contributes a white flannel apron for a mail-cart, on which a very handsome design of pomegranates and blue flowers is embroidered in a great variety of beautifully worked stitches, including the rice stitch covering the ground. The piece of work sent by Miss Hatton, of Highfield Hill, Upper Norwood, might be used for the same purpose; in this also the variety and regularity of the stitches employed is very noticeable; wools in green, brown and red are used for the background, and for the outlined design of a large flower; the design is particularly good and an excellent effect is produced by leaving a considerable portion of the flowers unworked, so that they have the appearance of white appliqués.



FRAGRANT SOUVENIR FROM MESSRS. J. GROSSMITH AND SON.

Amongst the best of the remaining competitions are Mrs. Bartlett's well-worked and practical hot water can cosey on coloured flannel; Miss Randall's sofa cushion of electric blue flannel with a handsome design of flowers and leaves in terra-cotta and green; Miss Bishop's cushion cover with large flowers in golden brown and pink heliotrope; Miss Annie Rettich's sofa cushion in shades of brown and old gold; Miss Watkin Williams' pretty work-bag, embroidered in shades of blue-green, and lastly a quaint piece of work on check flannel, sent by Mrs. Dickinson Heelis.

NOVELTIES IN SCENTS.

A DAINTY Christmas offering, deliciously fragrant and tastefully got up, is the "Fragrant Souvenir" of those well-known perfumers, Messrs. J. Grossmith and Son, of Newgate Street; the Souvenir is a charmingly decorated box in chocolate and gold, containing two bottles of perfume labelled to match the box and with glass stoppers tied up with ribbon; a more attractive and welcome present it would be hard to find.

Betrothal Bouquet is one of the favourite perfumes of this firm and well deserves its popularity, for it is a delicious scent appropriately encased in white cardboard decorated with gold. A new Eastern perfume is their Phul-Nana, a bouquet of Indian flowers, quite different from the European scents to which we are accustomed; ladies who like to be original, even in their perfumes, should try Phul-Nana, they will certainly be pleased with it.

Messrs. Grossmith and Son's sachets are as delicious as their perfumes, and are just the things to place amongst one's handkerchiefs and linen.

MYRA'S RELIABLE PAPER PATTERNS.

To prevent any possibility of mistake by Ladies inexperienced in the use of Paper Patterns,

Every part of the Pattern is Stamped.

Address: Madame MYRA, 95, Regent St., W.

FLAT PATTERNS (Stock Size **24** in. Waist and **36** in. Bust) of any Skirts, Bodices, Mantles, Lingerie, Under-clothing, or Draperies, illustrated in MYRA'S JOURNAL and THE LADY'S MAGAZINE, post free each pattern	-/6½
FLAT PATTERN OF ORDINARY BELL SKIRT in one piece	-/6½
FLAT PATTERN OF BELL OR GORED SKIRT, in more than one piece, or of extra width	1/0½
FLAT PATTERN OF PRINCESS DRESS	1/0½
FLAT PATTERNS cut from Illustrations or Designs appearing elsewhere than in MYRA'S Publications...	1/0½
FLAT PATTERNS cut to Ladies' own Measurements (a Measurement form will be sent by return on receipt of stamped address)	1/6
MADE-UP MODELS OF LADIES' DRESSES, TEA-GOWNS, ETC.—	
Untrimmed ... ... (These are cut to measure or not, as required.)	2/6
Trimmed	5/6
MADE-UP MODELS OF LONG MANTLES—	
Untrimmed	2/3
Trimmed	4/6
MADE-UP MODELS OF COSTUMES FOR GIRLS from 10 to 16 YEARS—	
Untrimmed	2/3
Trimmed	4/6
MADE-UP MODELS OF VISITES, JACKETS, ETC.—	
Untrimmed	1/9
Trimmed	3/6
MADE-UP MODELS OF DRESSING-GOWNS—	
Untrimmed	2/3
Trimmed	4/6
FLAT PATTERN OF PRINCESS DRESS, TEA-GOWN, ETC.	1/0½
FLAT PATTERN (Stock Size 24 in. Waist and 36 in. Bust) of any Skirts, Bodices, Mantles, Lingerie, Under-clothing, or Draperies illustrated in MYRA'S JOURNAL and THE LADY'S MAGAZINE, post free each pattern	-/6
MADE-UP MODELS OF COSTUMES FOR CHILDREN UNDER 10 YEARS—	
Untrimmed	1/9
Trimmed	3/6

N.B.—In order to insure perfect accuracy in the fit and set of the Dress, &c., MADAME MYRA encloses with each Made-up Model all the Flat Patterns necessary to cut out by.

These can be cut equally from illustrations appearing in MYRA'S Publications or elsewhere, and are especially recommended as doing away with the difficulties sometimes met with by inexperienced hands in using stock-size Patterns.

MEASUREMENTS REQUIRED.

.........Size of Waist.
.........Bust under Arms.
.........Size round Shoulders.
.........Size across Chest.
.........Size across Back.
.........Length of Back.
.........Length of Neck to Waist.
.........Length under Arm.
.........Length of Shoulder.
.........Length of Arm, Shoulder to Elbow.
.........Elbow to Wrist.
.........Length inside Arm.
.........Size of Neck
.........Size round Hips.

In consequence of MADAME MYRA'S large correspondence, she obliged to request **payment in advance** for all Patterns ordered.

THE BEST PROFESSION FOR LADIES.—Female Clerks in G.P.O., London. Age 18—20; salary £65 to £300. Numerous vacancies. Special preparation privately or through the post; certain success to intelligent students. High successes at all recent Exams. See "Guide to Female Employment," 1s. Full information free. Mr. SKERRY, M.A., 27, Chancery Lane, W.C.

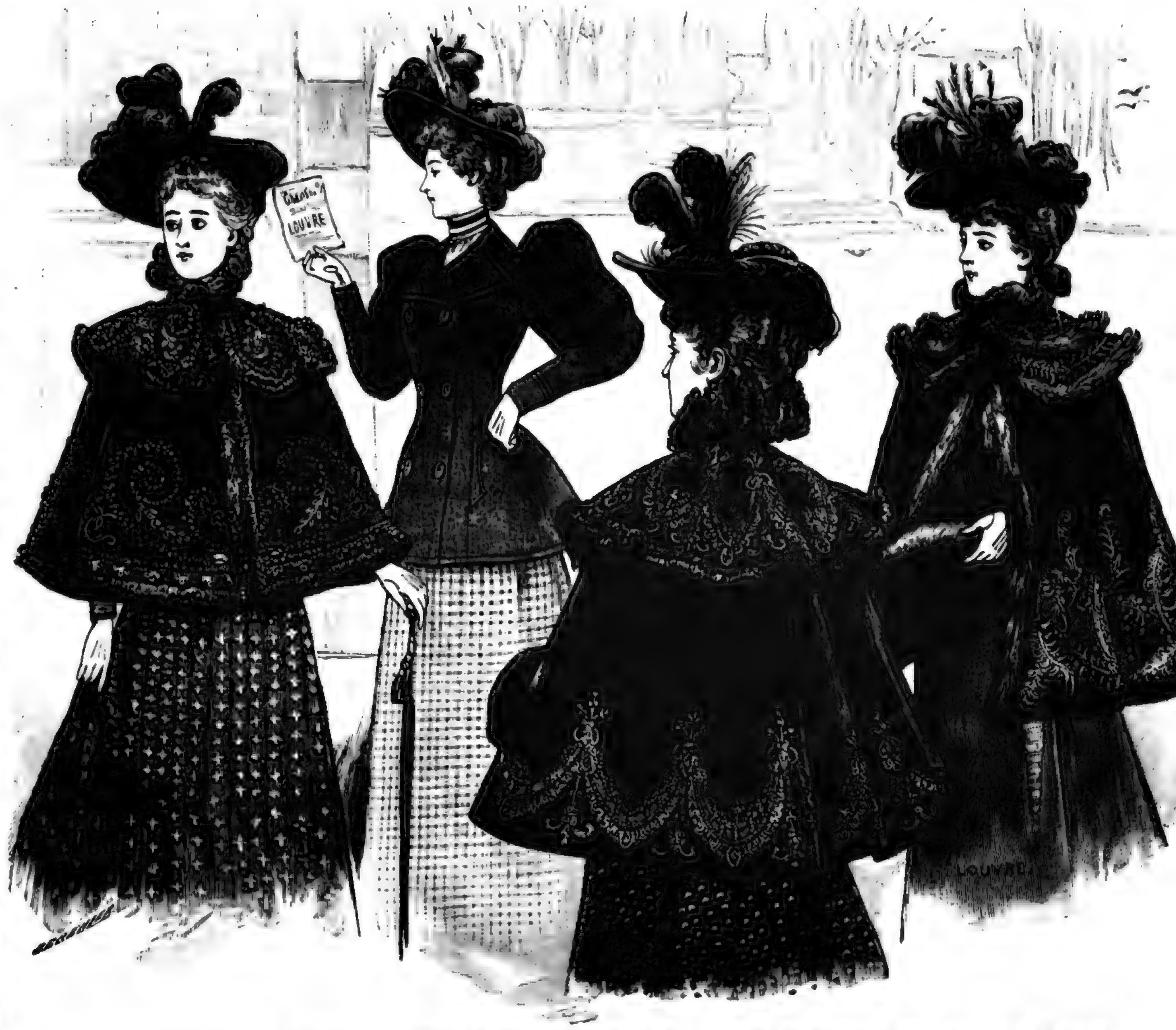
TOWLE'S PENNYROYAL AND STEEL PILLS FOR FEMALES quickly correct all irregularities, remove all obstructions, and relieve the distressing symptoms so prevalent with the sex. Boxes, 1s. 1½d. and 2s. 9d. (the latter contains three times the quantity), of all Chemists. Sent anywhere on receipt of 15 or 34 stamps by the Maker, E. T. Towle, Chemist, Nottingham. *Beware of imitations injurious and worthless.*

MANY NEEDLES are broken daily through using heavily filled Calicoes. The Hopwood Calicoes and Sheetings are quite free from lime and other minerals, and therefore softer to work, easier to wash, and wear longer than those generally sold by shopkeepers. Send post card to the Hopwood Manufacturing Co., Princess Mills, Heywood, near Manchester, for patterns, which may be kept without charge. Any length cut and carriage paid. No Agents.

Novelties at Les Grands Magasins du Louvre, Paris.

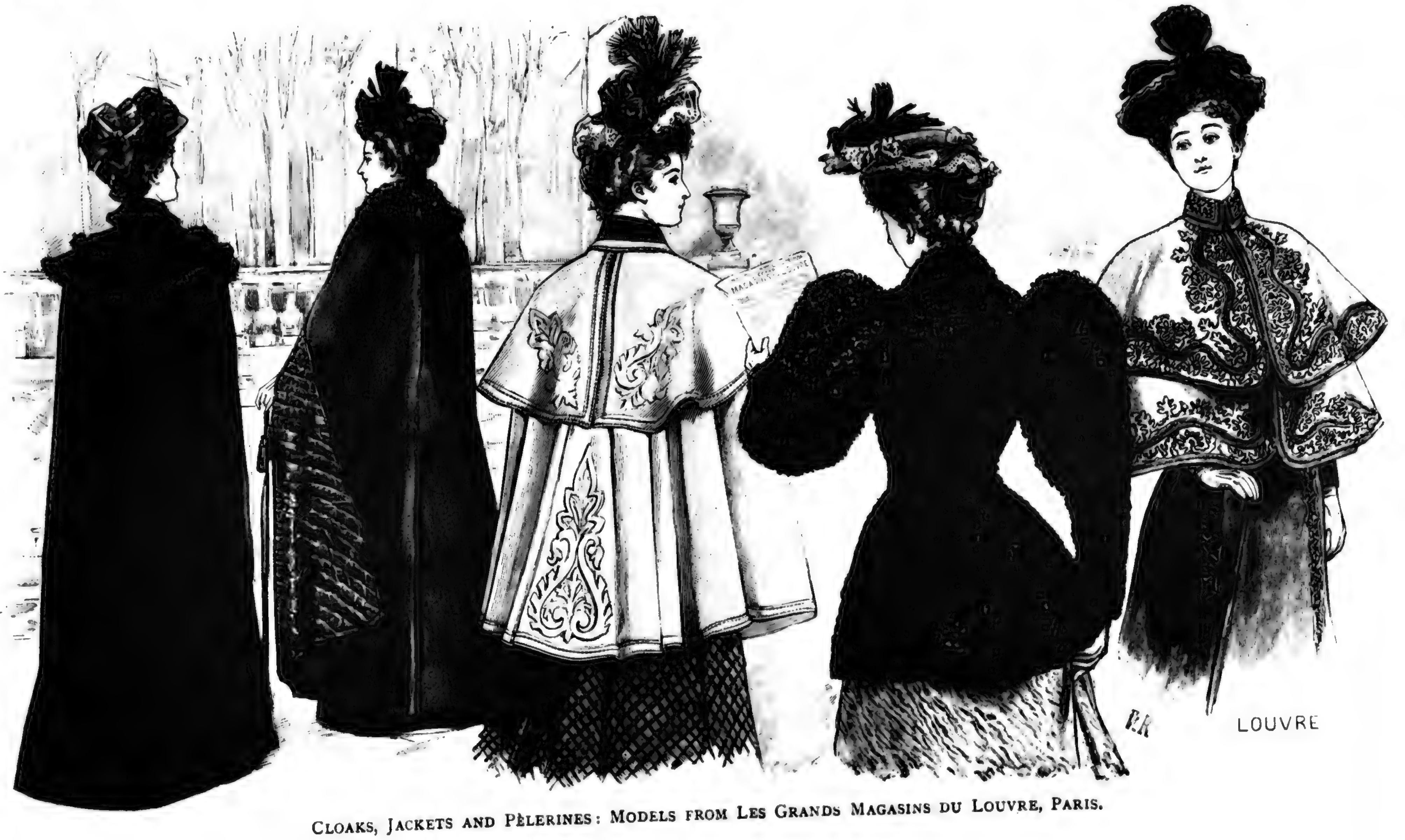
JACKETS and dresses in caracul are by no means the most becoming garments that were ever invented, but they are fashionable for the moment, although the fashion is not one that appeals to general favour; genuine caracul is very expensive, imitations of the fur are less costly, but they lack almost the sole beauty of the original, which is its reality.

Greatly to be preferred to garments in caracul are the elegant embroidered velvet capes, of which so many lovely models are to be found this season in the well-stocked mantle department at Les Grands Magasins du Louvre, Paris, and of which some of the most charming and least expensive are illustrated in this page.



EMBROIDERED VELVET CAPES: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.

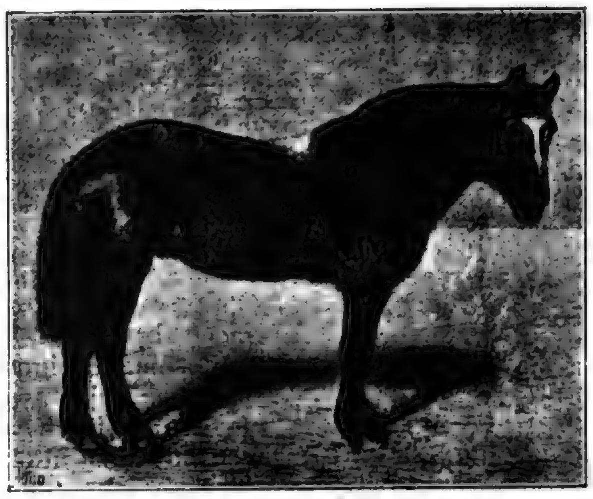
Still less expensive, but exceedingly useful for ladies who walk, either in town or country, and undertake shopping excursions on foot or by omnibus, are the plainer and more serviceable capes in cloth, decorated with applications of cloth, or else braided in handsome designs, such as the two models in the second illustration. The first of these is in plain cloth with bands and appliqués to match and a turned-down velvet collar. This pretty cape may be had from a guinea upwards, the price depending solely on the length of the cape, or with the bands only from 18*s*. The last cape, in Moskowa cloth with soft molleton lining, is made in black, navy and carmelite, and is also very inexpensive.



CLOAKS, JACKETS AND PÈLERINES: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.

Royal Pets.

THE recent exhibition in silver-point by Mr. E. Jessop at the Burlington Gallery cannot fail to meet with the appreciation it deserves. The subjects in themselves are so interesting in their relations to the private life of our beloved Queen and the Prince and Princess of Wales that everyone who can will be sure to take advantage of the opportunity afforded them by the clever artist who has so dexterously pourtrayed the pet animals of the Royal family. Mr. Jessop's request for permission to sketch the pets was met with extreme graciousness, and every facility possible was granted to enable him to carry out and complete his interesting work, of which we reproduce some specimens.

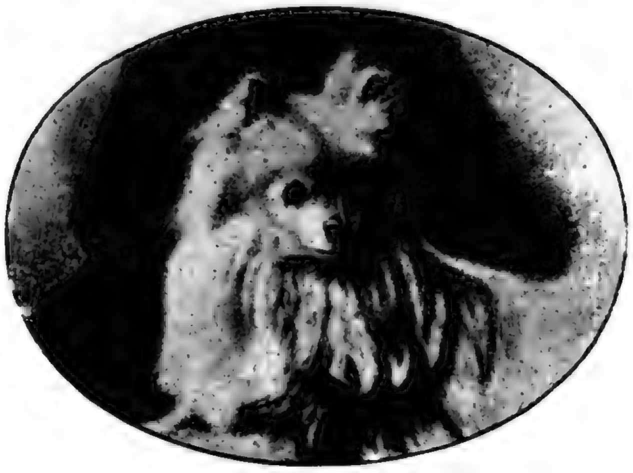

"JESSIE," THE QUEEN'S MARE.

"At the Prince Consort's Shaw Farm" represents a loose box in which stands a magnificent charger and "Ninette," a beautiful tiny white donkey. The charger stands seventeen hands high, the tallest horse in the Royal stables. He was formerly in the possession of the Emperor Frederick of Germany, and was presented by him to Prince Christian, who rode him for four years. "Ninette," his little companion, was purchased at Grasse by Her Majesty the Queen, and is now being trained for her little grandchild, Princess Victoria of Connaught. "Ninette's" back is flecked with grey; she is very fond of a romp with her big friend the charger; in fact, they are quite inseparable.

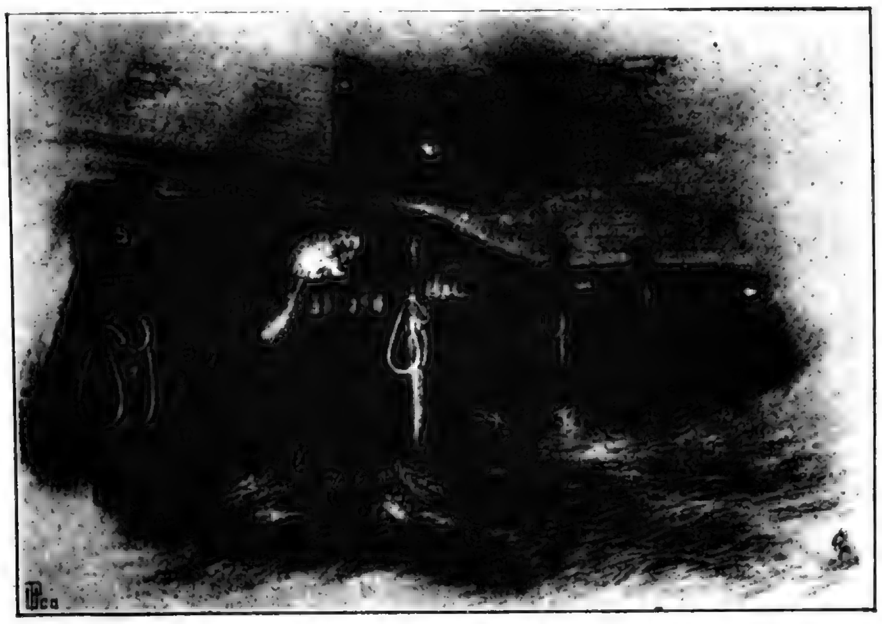
The picture of "Jessie," the Queen's own riding mare, is full of interest. The beautiful animal is twenty-seven years old, and her coat is like rich black plush with only a speck of white on her back and a white cross on her forehead. "Jessie's" days for carrying her Royal mistress have long been over, but when the Queen is at Windsor "Jessie" is trotted out to be viewed each day in order to see how she is looking, for Her Majesty never forgets a name or an old pet.

"JACK," THE BISON AT SANDRINGHAM.

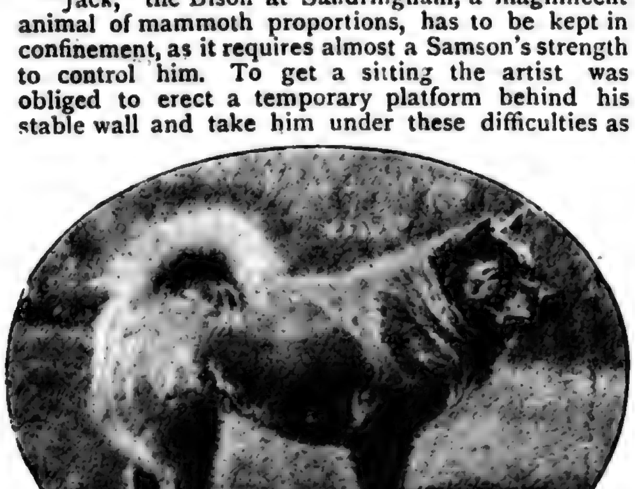
The Egyptian donkey "Tewfik" came from Cairo, and was presented to the Queen by Lord Wolseley. It arrived shaved according to the custom of its country into the most curious shapes and patterns, mostly Arabesques, till the animal resembled a peripatetic piece of embossed leather or carved marble, the effect being truly ludicrous. In the picture by the artist the donkey appears in its natural state as it is kept at Windsor. It is a good deal larger than our English donkeys, also much more fleet and enduring, and has a beautiful white coat, large brown eyes and abnormally long ears, even for a donkey. The Royal estates, especially those of the Queen, abound with all kinds of donkeys, and each of them lives in company with a horse. Though they are totally disproportionate in size, the affection they bear for one another is quite astonishing.


"GINA," THE QUEEN'S SPITZ.

The names of the Queen's pet dogs are "Marco," a red Spitz; "Roy," a collie; and "Spot," a white fox-terrier. "Marco," who considers himself chief favourite, is an impudent little fellow bred in Florence, and resembling a Pomeranian in shape, though somewhat smaller, and with a quantity of soft hair. His coat shades from a dark cream-colour to foxy-red. These lively little creatures, of whom about twenty are to be seen running about the Royal domains, are extremely rare, and correspondingly valuable.

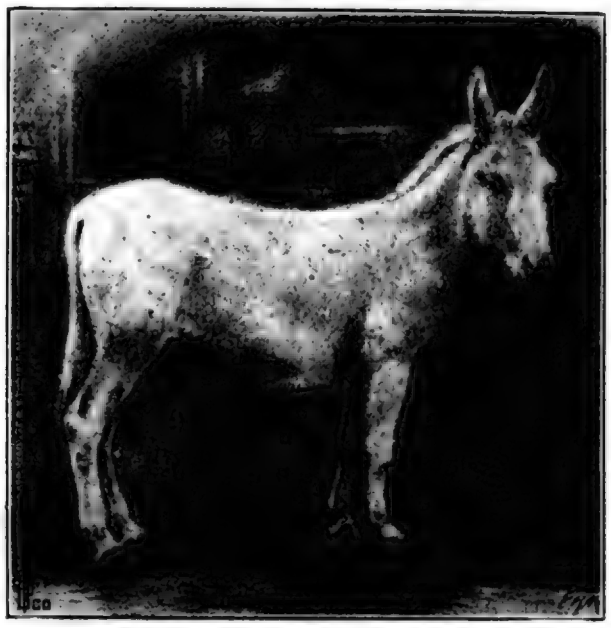

THE PONY STABLE AT SANDRINGHAM.

"Jack," the Bison at Sandringham, a magnificent animal of mammoth proportions, has to be kept in confinement, as it requires almost a Samson's strength to control him. To get a sitting the artist was obliged to erect a temporary platform behind his stable wall and take him under these difficulties as best he could. Doubtless success crowned his efforts, as his picture pourtrays a most perfect head.


"PLUMPIE," THE PRINCESS OF WALES'S CHOW-CHOW.

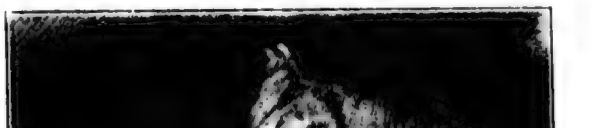
"Jack" and "Rough" are two curiously-named long-haired pets of the feline race belonging to Her Royal Highness the Princess of Wales, which live at the Sandringham stables. They have black bodies, huge greyish ruffs, with a touch of tan, and enormous tails. Their parents were bought by the Princess at a bazaar.

"Plumpie" is a handsome Chinese dog, the constant companion of Her Royal Highness, accompanying her in all her travels. She is a red chow-chow, and has three descendants, called "Fuz," "Buz," and "Foxy." They have all coats of a rich light red, and are of a rare species, their striking peculiarity being that they have red noses instead of the usual black.


"JENNIE," THE QUEEN'S DONKEY.

"The Princess's own four-stall pony stable" is 20ft. square, with dark chocolate-colour ironwork, the pillars between the stalls having silver-plated caps, and the walls being covered with glazed white and green tiles. The ponies' names are in gold letters on blue-and-white tablets. This stable is sacred to its four inmates—"Bena," "Huffy," "Beau," and "Belle." The pet driving pony is "Huffy," who has also the honour to be included in the four-in-hand team. He is a light bay, eighteen years old, standing thirteen hands. When harnessed to the "blues-cart," and driven by his Royal mistress, he trots gaily through the village, where cottagers stand to cheer the Royal carriage. The Princess often stops when the children are coming out of school, and picks up as many of these little ones as she can pack in the carriage, drives them to their homes, and parts from them with a smile, saying, "Now you can say you have had a drive with the Princess."

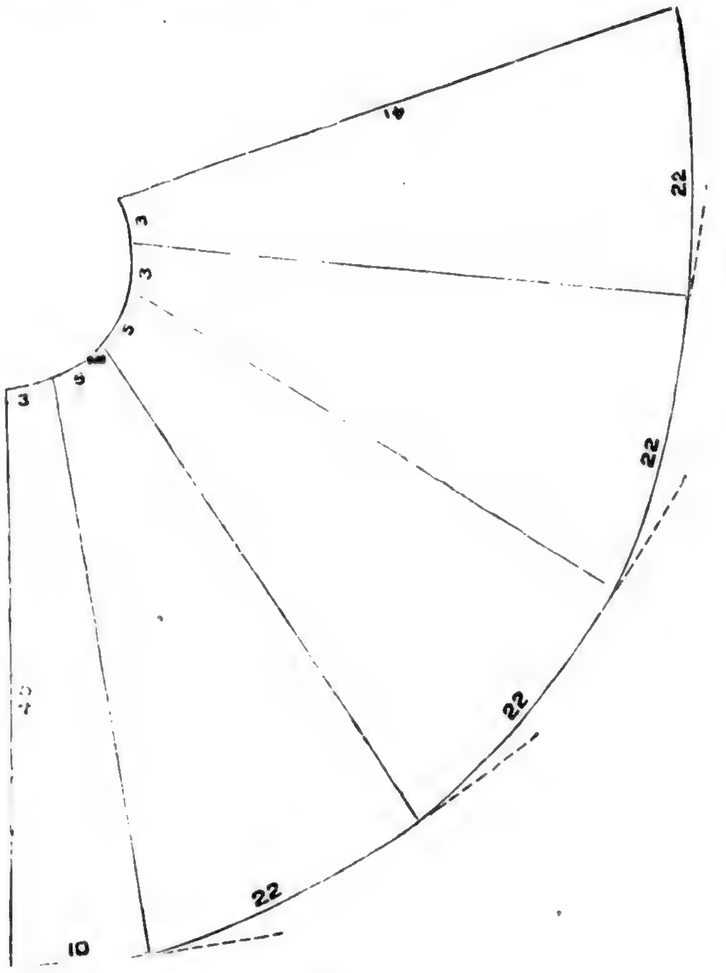
The exhibition, including many more equally interesting pictures which space precludes me from enumerating, consists of something like seventy drawings, which have taken between three and four years to complete. The process of silver-point drawing is very trying to the eyesight as well as to the hand, many pictures being done under a strong magnifying glass.


"NINETTE" AND THE CHARGER.

Our Lesson in Dressmaking No. 101

FULL SHAPED SKIRTS.

THE latest novelties in skirts tend to the excessive. What can be said of a skirt which fits the waist and yet develops into eight yards at the lower edge? Skirt No. 1 measures 8½ *yards* at the lower edge, and just 42 *inches* at the upper, twelve of these forty-two inches being closely pleated into the narrowest limits they can possibly be forced to retire into.



Skirt No. 2.

Skirt No. 1 can be cut out of 48-inch material, but the skirt must be cut so that its length takes the width of the material—the upper selvedge at the waist, the lower selvedge at the hem. If the style of the material prevents this method, then 54-inch material must be used, unless more seams are introduced than the proper amount. Straight seams, however, do not show at all in certain striped or fancy material, or broché fabrics where the pattern can be made to meet exactly.

The whole of skirt No. 1 requires 5 breadths—a front (fig. 1) 20 inches wide, folded down the centre: 2 side breadths (fig. 2), cutting into 52 inches of 48-inch material, the deep curve of the lower edge enabling it to measure 78 inches, the waist measuring only 12 inches (which must be eased into 9 inches for a 24-inch waist); 2 back breadths (fig. 3), cut from 44 inches of 48-inch material, the curved lower edge measuring 71 inches, the upper only 6 inches (which are pleated closely up beneath the ends of the side breadths).

There is less waste in skirt No. 1, if cut in the length of the material, of which the width supplies the length of the skirt. It is needless to say how much of 54-inch material is left over, though the front breadth, fig. 1, can be cut in the same width as one back breadth, fig. 3. If a bodice is to be made, the waste does not matter, as it supplies the necessary pieces of bodice and sleeves. If a skirt only be required, 48-inch material (which can be used either way of the grain of the fabric) is preferable. Six yards of 48-inch material will be enough, but 6¼ yards of 54-inch material must be allowed.

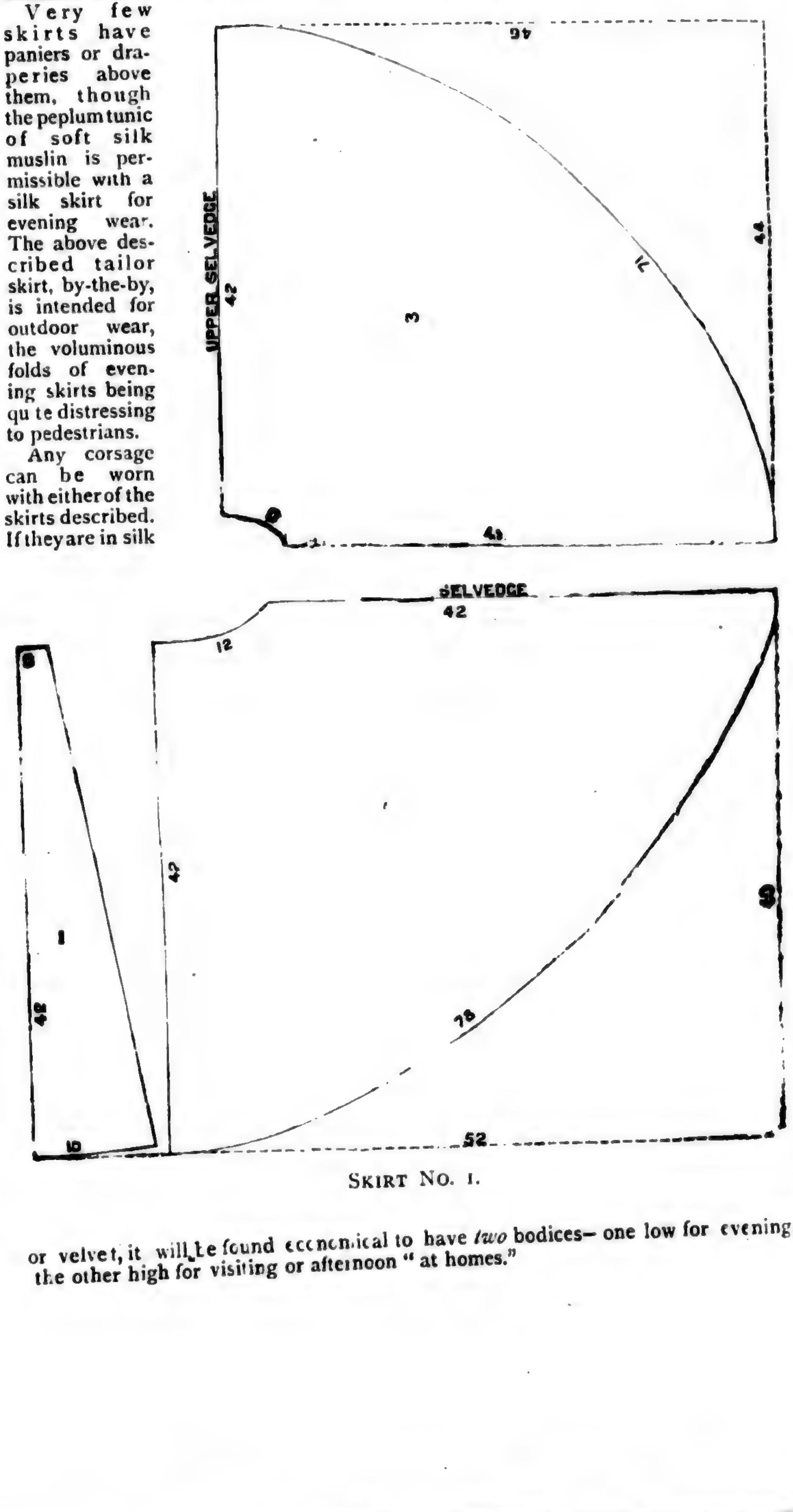
Except for the front breadth, the cloth hem must be false, cut to fit the curved lower edge. The hem must be firmly but not too stiffly lined. Should the material be flimsy, the whole skirt must be lined with domett, to give substance and ensure a rounded richness to the pleats. The hem should be wide, and it should have a pleating of silk beneath it, not showing or barely showing outside. The pleats at the sides fall naturally, but the voluminous pleats at the back must be held in place by elastic. I must warn my readers that this skirt, though stylish, is *very* heavy. The back drags so that it is usually cut no longer than the front, unless a little train be desired. The front and sides should be long, just flicking the ground.

Skirt No. 2 is less voluminous, only about 5½ yards round, according to the width of the material used—from 20 to 23 inches wide. This model is intended for silk. It has 9 breadths, the front being in one piece folded down the centre. Each breadth takes the full width of the silk. The front breadth is lightly gored on each side. Each side breadth is straight towards the front and gored towards the back; thus at each seam a selvedge joins a gore and keeps it from stretching except in the middle of the back, where two gores meet and must be supported by a tape stitched with the seam. This model is drawn for a short, slight figure, 22 inch waist measure. The lower edge of each gore is nicely curved, so that when all the seams are made the entire edge has the smooth circular sweep so necessary if the skirt is to hang well (see skirt No. 2). This model needs lining and finishing as described for skirt No. 1. With double width material it may be cut in 5 breadths, two gores being thrown into one, with a narrow front made from a half breadth.

Suppose you want to cut a skirt with godet pleats from the waist. These generally measure some 7 yards at the lower edge, and take 4¼ yards of double width material. There are four breadths, the sides and back curved at the lower edge as illustrated in the diagrams. This curve is necessary for correctly cut gores. The front breadth (folded in half) is the full width below (curved towards each selvedge), the top being reduced to a third. The sides, gored towards the back, are full width, similarly reduced to a third. The back breadth is folded in half, each side being gored and seamed to the gores of the side breadths, these seams needing supporting with a tape. The back breadth can be reduced at the top to a third or a half, according to whether much material is liked or not in the two back pleats at the waist. The seams of the breadths disappear beneath the godet pleats.

A pretty, moderate tailor skirt consists of three breadths—a front and two sides (including back) cut out of 48-inch material, of which 4 yards are required. The front (the straight of the material down the centre) is gored up each side. To cut this, leave the full width of the material at the lower edge, and reduce the upper edge to one-half. The two sides—full width at the lower edge—have their selvedge sewn to the front breadth. Each of these sides is reduced to one-half at the upper edge, which means that two very sharp gores meet at the back, and that the seam must be supported by a tape. The front is frilled to fit the waist. The fulness of the rest is eased on the hips and is pleated up, in the middle of the back, into a space of five or six inches. This skirt is only a little over 4 yards wide, and I offer it as a sop to those who dread the full skirts, and who may think (erroneously) that no moderate skirts are worn. The tailor skirt should be lined with silk; if this be thought too expensive, with sateen. As it is inclined to be rather flat, a band of horsehair muslin must be placed inside the hem, a band some 36 inches wide. Some dressmakers add a steel. I recommend this skirt for striped and plaid fabrics which are thick in texture.

All these skirts are variously trimmed, with a broad band or several bands of narrow fur, with a band of velvet, with velvet applications and rich embroidery, according to the destination of the skirt and the material of which it is made. For evening wear a band of guipure, between two edgings of beaver or sable, has an excellent effect.



Skirt No. 1.

Very few skirts have paniers or draperies above them, though the peplum tunic of soft silk muslin is permissible with a silk skirt for evening wear. The above described tailor skirt, by-the-by, is intended for outdoor wear, the voluminous folds of evening skirts being quite distressing to pedestrians.

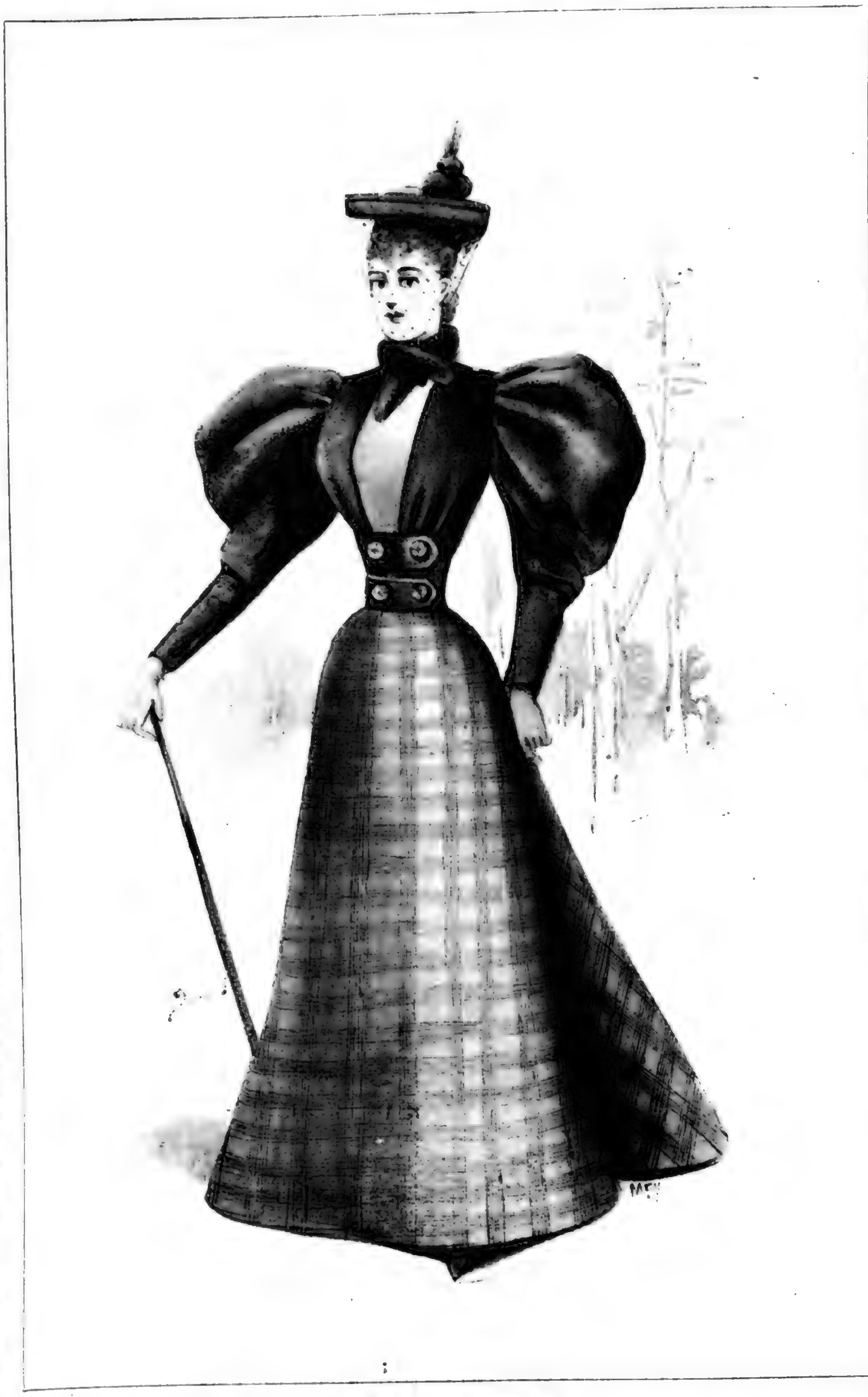
Any corsage can be worn with either of the skirts described. If they are in silk or velvet, it will be found economical to have *two* bodices— one low for evening, the other high for visiting or afternoon "at homes."

Notes • on • News

IT really is not necessary for ladies who want to learn something of cooking to go through all the very elementary instruction that is usually given at cookery classes. The cleaning of saucepans, for instance, may be left to an under-servant should that autocrat, the cook, go off suddenly in a huff, leaving the household dinnerless; what is really wanted under such circumstances is some one who can cook, and if the mistress of the establishment has this knowledge the situation loses its horrors. The happy thought has occurred to two ladies from the Kensington School of Cookery, Miss Garstin and Miss Machattie, to start a Cookery Club where ladies, for a very small fee, may be initiated in all the mysteries of preparing dainty and appetising dishes. This instruction is given at "Ye Olde Kitchen" Ladies' Club, 15, Lower Phillimore Place, W., and in spite of the antique name of the club the cooking is of the most up-to-date order. Ignorance of cooking in the mistress of a house may lead to much serious discomfort and even unhappiness, but the ignorance is not always her own fault, and many young wives will be glad to avail themselves of this opportunity to make up for the deficiencies in their education.

A SEASONABLE invention, which those who have not yet completed their Christmas puddings and mince meat should hasten to invest in, is the Lightning Raisin Stoner, costing only 1*s.*, or 1*s.* 2*d.* post free, and introduced to a public that has long been waiting for some time-saving apparatus of the kind by the Household Specialities Company, 63, Chancery Lane.

IT is undoubtedly good to aim at perfection in everything, even in the blowing of soap bubbles, an occupation of which a large portion of humanity never tires. The long clay "Churchwarden" has done duty from time immemorial, but this humble instrument is likely to be entirely superseded by a more scientific and yet sufficiently simple apparatus brought out by Messrs. T. Ordish and Co., of 99, Fore Street. Bubbola, as the new form of soap bubble blowing is styled, is played as a round game, and the bubbles are blown through glass tubes and wire rings, a special solution, quite harmless, for the bubbles being supplied with each box of Bubbola, the price of which is 1*s.* only. Quite wonderful effects may be produced with a little practice; the bubbles enjoy a prolonged existence of five minutes or upwards, during which time they change colour and grow more and more brilliant. Bubbola will easily amuse a party of children for a whole afternoon.



A WALKING COSTUME.

Skirt of check tweed in brown and mixed colours. Bodice of brown cloth with gathered fronts open over a waistcoat of blue silk and fastened at the waist with two buttoned tabs. Cloth sleeves. Toreador hat trimmed with feather pompons. Quantity of tweed required, 3¾ yards.

For Prices of Paper Models and Flat Patterns see Page 28.

ANOTHER game from the same firm is called Salomo, or flipping draughts. It is played with red and white counters in two sizes on a board marked out like a draught-board. Although a game of skill it is not difficult, and the uncertainty as to the result tends to keep up the interest in the game. The price of Salomo is 1*s.*

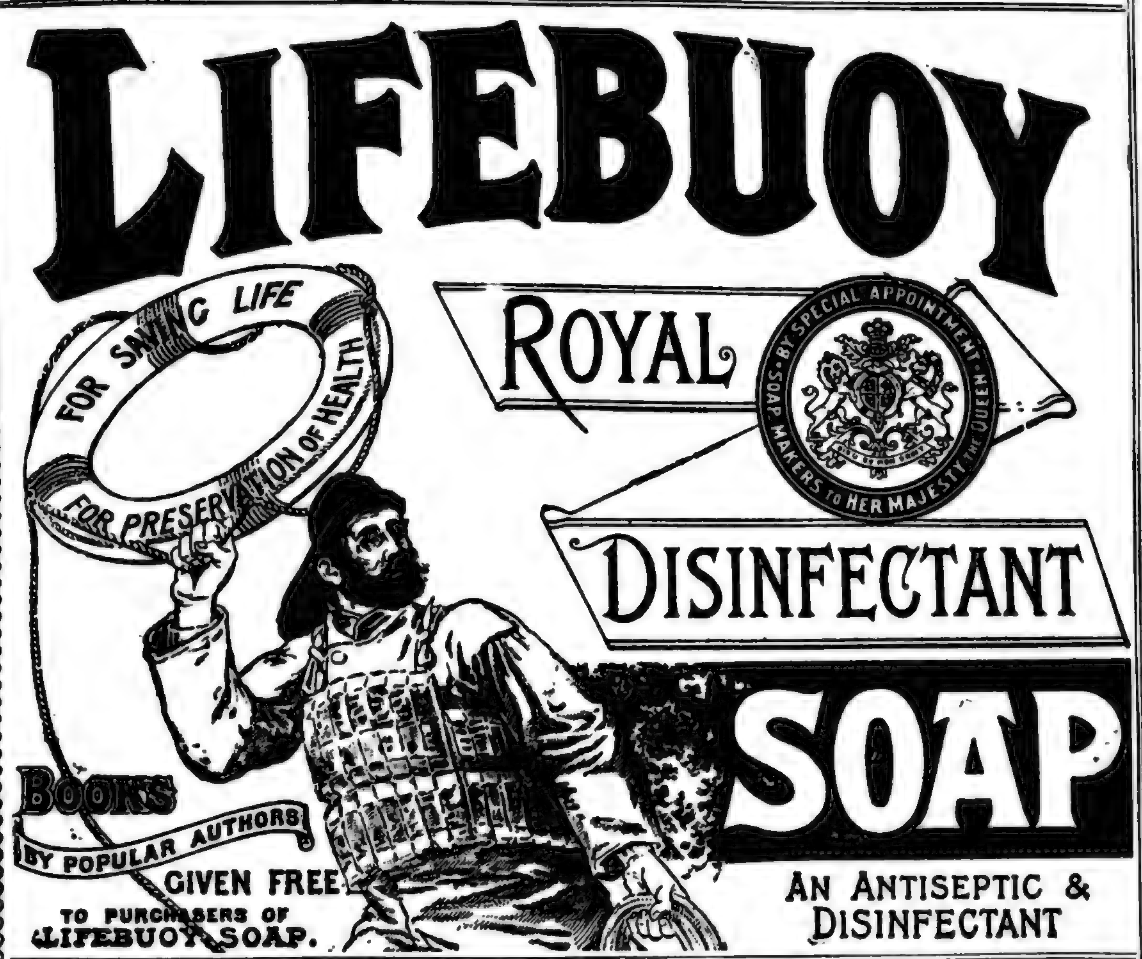
THE following story is difficult to surpass as an example of things one would rather have expressed differently, or if said with intent, as a specimen of what Mr. Punch calls "Feline Amenities." Two girls were discussing a common acquaintance—a male—and one remarked, "Oh, I can't bear him! there is not a bit of flirt in him." "Oh, no! you are quite mistaken," replied her friend, "you should see him with a pretty girl."

AN Australian furnishing establishment makes an announcement to all young people on the point of marrying, that if they will fill their house with the furniture of this particular firm, the entire sum expended will be returned to the wedded couple upon the celebration day of their silver wedding. Such an incentive to marriage was never offered before, and the Colonial purveyor of tables and chairs is a genius.

A LITTLE girl of some four summers was in the drawing-room with her mother one afternoon when callers were announced. The mother hospitably asked her visitors, two girls of the neighbourhood, to take off their hats and make themselves at home, which they accordingly did. The small daughter of the house after a time, finding herself unnoticed, and evidently thinking that the visit had lasted long enough, took the callers' hats and umbrellas, and solemnly handed them to the owners, saying as she did so, "Ta-ta: come again soon." What a pity it is that such a naïve method of getting rid of guests is forbidden by the usages of polite society. Another child, of a thoughtful turn of mind, recently inquired of her mother whether we should, in a future existence, meet all the animals we had devoured in this! It is an appalling prospect.

'THE SECRET OF HEALTH.'

Written by a Diplomée of a London Hospital.


LIFEBUOY
FOR SAVING LIFE
FOR PRESERVATION OF HEALTH
ROYAL
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DISINFECTANT
SOAP
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LIFEBUOY SOAP is a Carbolic Disinfectant Soap for use in the Prevention of Sickness and the Preservation of Health, and is guaranteed perfectly pure and free from any injurious chemicals.

All purchasers of this soap can exchange the Wrappers, at the Dealer's from whom they buy the soap, for BOOKS.

A Copy of this Book will be sent to each user of LIFEBUOY SOAP who sends his or her name and address and 12 LIFEBUOY SOAP Wrappers, postage or carriage paid, to LEVER BROS., Limited, Port Sunlight, near Birkenhead.

CONTENTS:—The Missing Bag: A Complete Story—Introduction to the 'Secret of Health,'—Guide to Home Nursing—Guide to Nursing in Infectious Illnesses—Our Duty to our Neighbour—Cholera: How to Prevent it—Special Chapter—A Word of Warning—Sick Diet and Feeding the Sick—Useful Hints for Heads of Families.

LEVER BROTHERS, Limited, Port Sunlight, nr. Birkenhead, have received the accompanying Report on

LIFEBUOY ROYAL DISINFECTANT SOAP,

from Dr. Karl Enoch, Chemisch, Hygienisches Inst., Hamburg.

REPORT.

The examination of the sample of 'Lifebuoy Royal Disinfectant Soap' furnished to me by Messrs. Lever Brothers, Limited, of Port Sunlight, England, gives the following results as to its action as a disinfectant.

Solutions of 1, 2, and 5 per cent. of Lifebuoy Royal Disinfectant Soap in water were made. These solutions were brought to bear on a variety of clean cultivated germs or microbes (Bacillus), in each case a certain exact time being allowed for the operation; and thus the capacity of this soap for destroying the various live and growing germs was proved.

THE RESULTS were as follows:

1.—The obstinate Typhoid Microbes, with the 5 per cent. solution, were dead within two hours.

2.—The operation of this soap on the Cholera Microbes was very remarkable, and showed this soap to be in the highest degree a disinfectant. These were taken from persons who had died of Cholera in Hamburg, and showed a result as follows:—

With the 2 per cent. mixture, Cholera Microbes were dead within 15 minutes. With the 5 per cent. same were dead within 5 minutes.

3.—The Diphtheria Microbes were killed after 2 hours with the 5 per cent. solution.

4.—The 5 per cent. solution was tried on fresh Carbuncle germs, and the result showed that the Microbe life was entirely extinct after 4 hours.

From the foregoing experiments it will be seen that the Lifebuoy Royal Disinfectant Soap is a powerful disinfectant and exterminator of the various germs and microbes of disease.

(Signed) KARL ENOCH, *Chem. Hygien. Inst., Hamburg.*

CASH'S WOVEN NAMES

Embroidered in Fast Turkey Red Cotton on Fine Cambric Tape.

Far superior to Marking Ink, and Invaluable for Sewing on to Socks, Blankets, and any other Articles for which Marking Ink can not be used.

SMALL SCRIPT	EXTRA SMALL SCRIPT
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J. & J. CASH, COVENTRY.

The Queen says:—"It is the fashion for large firms to issue pamphlets to the public, but few have issued such an attractive catalogue as that now published by Messrs. J. & J. Cash."

The Court Circular says:—"It is no uncommon thing for Cash's Frillings to outwear the garments they so considerably adorn."

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The Manufacturers Guarantee that these Goods will stand at least One Year's Hard and Fair Wear Without Cutting or going Greasy, and in the event of any well-founded claim with regard to any Dress Length in these respects they will supply a New Dress Length Free of Charge. May be had of all the leading Silk Mercers and Mourning Houses throughout the Kingdom.

CAUTION.—All Genuine Goods have this signature Stehli & Co. stamped on the selvedge

ATKINSON'S NOT "MADE IN GERMANY"!

THE FINEST ENGLISH MAKE. EAU DE COLOGNE.

More Fragrant; More Lasting; and very much More Refreshing than the German kinds.

Use ATKINSON'S *Only,*

AND BEWARE OF IMITATIONS.

Only genuine with Shield-shape Blue and Yellow Label and usual "WHITE ROSE" Trade Mark. Of all Dealers and of the Manufacturers—

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COMFORT & ECONOMY. UNQUESTIONABLY A BOON.

THE PATENT BUSK PROTECTOR.

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Hydrofuge
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Will fit any make of Corset, and can be attached and detached at pleasure by any lady herself. No sewing required.

No lady should put on her Corset without this invaluable safeguard and support.

Can be obtained at any Drapery or Underclothing Establishment.

HEALTH & PERSONAL ATTENTION

(*See MYRA'S ANSWERS IN "MYRA'S JOURNAL"*).

EXTRACT FROM

POSTAL TOILET LIST.

PHILIP H. MASON,

Pharmaceutical Chemist, BANK PLAIN, NORWICH.

The entire list (containing some 100 *Preparations) will be sent by return of post, on receipt of stamped address.*

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

AGENTS.—New Zealand: Messrs. Withers, High St., Christchurch. From these Agents any of the Toilet Preparations may be obtained.

COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (FUCUS VESICULOSUS).—The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. 3d. per case.

X

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 3s. 3d. per case.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or brown, 3s. 6d. per case.

PETROLEUM POMADE.—The power of Petroleum, as a rapid stimulant to the growth of the hair, has been recently discovered by accident, at a British Consulate in Russia. Prepared as a Pomade, it is rendered unobjectionable for use. 1s. 6d., 3s. per jar.

X

[Since the above was first published the most astounding results have followed the use of Mr. Mason's Pomade, and it is now the Hair Restorer *par excellence*.]

CRÊME FROIDE AUX CONCOMBRES.—Prepared from the pulp of the ripe fruit, 3s. 6d. and 10s. 6d. For whitening and preserving the skin, and for the prevention of wrinkles and crowsfeet. Its constant use will counteract the ill-effects of exposure to sun and wind, and will retain the youthfulness of the complexion for many years.

"Crême Froide aux Concombres, as prepared by Mr. Mason, of Norwich, is the best agent for whitening and preserving the skin I know of."—Anna Kingsford, M.D.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula. Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin, use Mason's thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froid aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

"The Jaborandi Lotion prepared by Mr. Mason is probably one of the best hair restorers known. Several instances of the increased growth of hair after the use of Jaborandi have been adduced. Jaborandi is said by several medical writers to cause the hair to grow."—Anna Kingsford, M.D.

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "Flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert, it is indispensable; it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin, that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye. It is entirely vegetable and harmless."—Anna Kingsford, M.D.

COMPLEXION PILLS.—Specially adapted to produce a healthy action of the skin and a clear complexion. If used in conjunction with certain easy rules of diet, their effect is rapid and marvellous. 1s. 3d., 2s. 10d. per box.

CREAM OF STEPHANOTIS.—An exquisite creamy white Skin and Complexion Cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common an annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour resterers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 3d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

FRECKLE CURE, THE NEW.—This is a preparation of great power for the entire removal of freckles, however obstinate. It is the prescription of one of our most eminent modern dermatologists, combined with the new Skin-fat, which has recently been isolated from sheep's wool. A trial of it is urgently solicited. 4s. 6d.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different to the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (POWDER).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

SPECIAL EYEBROW AND EYELASH TONIC.—For promoting growth and luxuriance of Brows and Lashes, and improving their appearance. Though a powerful tonic, this is absolutely harmless and safe, and so bland and emollient that it may even be used for young children. 3s. 6d.

"Brush the eyebrows daily and nightly with a soft brush, moistened with Mason's Eyebrow Tonic."—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair, or to the skin, is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

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DO NOT UNTIMELY DIE!
SORE THROATS CURED WITH ONE DOSE.

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Sold in Bottles, 1s. 1½d. each, with full Directions, by all Chemists.
Read FENNINGS' EVERYBODY'S DOCTOR.
Sent post free for 13 stamps.

EASY TEETHING.

DO NOT LET YOUR CHILD DIE!
Fennings' Children's Powders Prevent Convulsions.
ARE COOLING AND SOOTHING.

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FOR CHILDREN CUTTING THEIR TEETH.

To prevent Convulsions. Do not contain Calomel, Opium, Morphia, or anything injurious to a tender babe.

Sold in Stamped Boxes at 1s. 1½d. and 2s. 9d. (great saving), with full directions. Sent post free for 15 stamps. Direct to A. FENNINGS, West Cowes, I.W. Read FENNINGS' EVERY MOTHER'S BOOK, which contains valuable hints on Feeding, Teething, Weaning, Sleeping, &c. Ask your Chemist for a free copy.

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"**HERMANINE**" revives all sufferers. Of all Chemists and Stores, 1s. 1½d., or post free, 1s. 3d.; smaller size, 7½d. "HERMANINE" Depot, 126, ST. JOHN STREET, LONDON, E.C.

Please ask for "HERMANINE" (the certain cure), and insist upon getting it.

Don't Cough—just use

They at once check the cough and remove the cause—without any after effect.

The Unrivalled Remedy

One gives relief they *will* cure, and they *will not* injure your health.

Keating's Lozenges

SOLD IN TINS 13½d EACH

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50 YEARS SUCCESS

HOPGOOD'S NUTRITIVE & SEDATIVE HAIR CREAM.

Hopgood's is the ONLY Preparation for the Hair Recommended by the Fuculty.

JOHN A. WALCOTT, M.D., M.R.C.S., says: "I feel much pleasure in being able to recommend (with confidence) your NUTRITIVE CREAM for all cases of irritation of the scalp, accumulation of dandriff, and loss of hair, in each of which I have freely used it with *Unfailing success.*

In Bottles 1/6, 2/6, & 3/6
OF ALL PERFUMERS & CHEMISTS

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COSMOSINE,

THE ANTISEPTIC SALINE FOR THE BATH & TOILET-WATER,
IMMEDIATELY SOFTENS HARD WATER.

Refreshing and Invigorating, Delightful to the Skin.
Prepared by COSMOSINE CO., Granby Row, MANCHESTER.
Order through Chemists, Perfumers, or Stores everywhere.
Boxes, **1s., 2s. 6d.**

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One Box of Dr. Mackenzie's
Improved Harmless Arsenic Wafers

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Use **Dr. Mackenzie's Arsenical Toilet Soap. 1/-** per tablet, 3 for **2/6**, postage 3d.

Beware of injurious imitations.

S. HARVEY, 12, Gaskarth Road, Balham Hill, London, S.W.

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ROGERS' "NURSERY" HAIR LOTION

Destroys all NITS and PARASITES in Children's Heads, and immediately allays the Irritation. Perfectly Harmless.

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Send 2s. 6d. to **THE TRILENE CO.,** Sole Proprietors, **70, Finsbury Pavement, London.**

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Experienced Cutters and Fitters on the Premises.
SEND FOR PRICE LIST.

LUXURIANT HAIR.

Long flowing Eyelashes, Eyebrows, &c., are QUICKLY PRODUCED by using JAMES'S HERBAL POMADE; it is invaluable for the production of Whiskers, Beard, and Moustachois; it causes the Hair to grow on Bald Places and Scanty Partings like magic. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

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HAIR DESTROYER.

Mrs. JAMES'S DEPILATORY instantly and permanently REMOVES SUPERFLUOUS HAIRS from the Face, Neck, or Arms, without injury to the Skin. No lady should be without it. To be had of most Chemists, 1s., or a box of it sent (with directions for use) free from observation, post free, for 15 stamps.

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A lady, whose daughter was cured of this in less than a month, will be happy to send particulars to anyone enclosing stamped addressed envelope to **Mrs. WILLIAMS, No. 1, County Chambers B, Martineau St., Birmingham.** (*Mention Myra's.*)

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Never Fails to quickly relieve all distressing symptoms so prevalent with the sex. Free by post, **5/-** per bottle.

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KEARSLEY'S WIDOW WELCH'S

FEMALE PILLS are the original and only genuine, having a reputation of over **100 YEARS.** They are the acknowledged leading remedy for female complaints. They restore a healthy hue to the complexion, in place of the deathly pallor so distressing to witness, and are invaluable in all cases of general debility. They contain no irritant drug, and have the approval of the Medical Profession. The genuine are wrapped in *White Paper*, and have the name "C. and G. Kearsley" on the Government Stamp. May be obtained everywhere, at 1s. 1½d. and 2s. 9d. per box; or by post 14 and 34 stamps, of the Proprietor's Agents, SANGER AND SONS, 2, Winsley Street, Oxford Street, London.

THE FRIEND OF ALL!!

HOLLOWAY'S PILLS

These famous Pills PURIFY the BLOOD, and act most powerfully, yet soothingly on the LIVER, STOMACH, KIDNEYS, and BOWELS, giving TONE, ENERGY, and VIGOR to the whole system. They are wonderfully efficacious in all ailments incidental to FEMALES, Young or Old, and as a general FAMILY MEDICINE, for the cure of most complaints they are unequalled.

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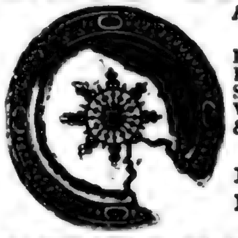

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Price 1s., of all Chemists. Post Free for 1s. 2d. from the Proprietors,
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"How is it that Clarke's Blood Mixture has obtained such great popularity?" is a question which has perplexed many. The answer is, that it is unquestionably the finest Blood Purifier that science and medical skill have brought to light. Thousands of wonderful cures have been effected by it. For Scrofula, Scurvy, Eczema, Skin and Blood Diseases, Bad Legs, Pimples and Sores of all kinds, its effects are marvellous. Sold everywhere, at 2s. 9d. per bottle. Beware of worthless imitations or substitutes.

MADAME FRAIN'S
FAMOUS FEMALE MIXTURE.

The most powerful and effective on earth. For the most obstinate cases. Will not injure the most delicate. Price 7s. 6d. (strongest 11s.) per bottle. Post free, 6d. extra.

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Send at once stamped directed envelope for particulars and proofs. I will forfeit £100 for every testimonial that is not genuine, and they can be seen at any time.

IMPORTANT TO LADIES.

Especially to those who require an ABSOLUTELY CERTAIN and speedy remedy. A remedy which in thousands of cases has never failed to afford COMPLETE RELIEF, generally in a few hours, as Mrs. W. writes:—

"By adopting your treatment, my anxiety and misery was over **Within Twenty-four Hours,** although for three months I had been daily taking pills and other things in vain. **Half the quantity you sent me proved effective.**"

Full particulars will be forwarded any lady on receipt of addressed envelope. The medicine is not expensive, as one bottle at **4/6** is generally amply sufficient.

A SWORN GUARANTEE accompanies all Testimonials.

Write at once privately to—
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Annual Winter Sale

Commencing MONDAY, December 31st.

DRESS & DRAPERY GOODS

OF EVERY DESCRIPTION

AT GREATLY REDUCED PRICES.

CATALOGUE POST FREE.

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MYRA'S PRIZE COMPETITION.

JANUARY, 1895.

THE BEST SPECIMEN OF EMBROIDERY ON DUSTERS.

(Copies will be sent from the Office, 6, Fetter Lane, on receipt of *9d.*, if your newsagent has sold out.)

Form to be filled and sent to Editor, MYRA'S JOURNAL, 6, Fetter Lane, E.C. **(This Form must be used by all who join in the Competition.)**

Here insert description of Work.

Name

Address

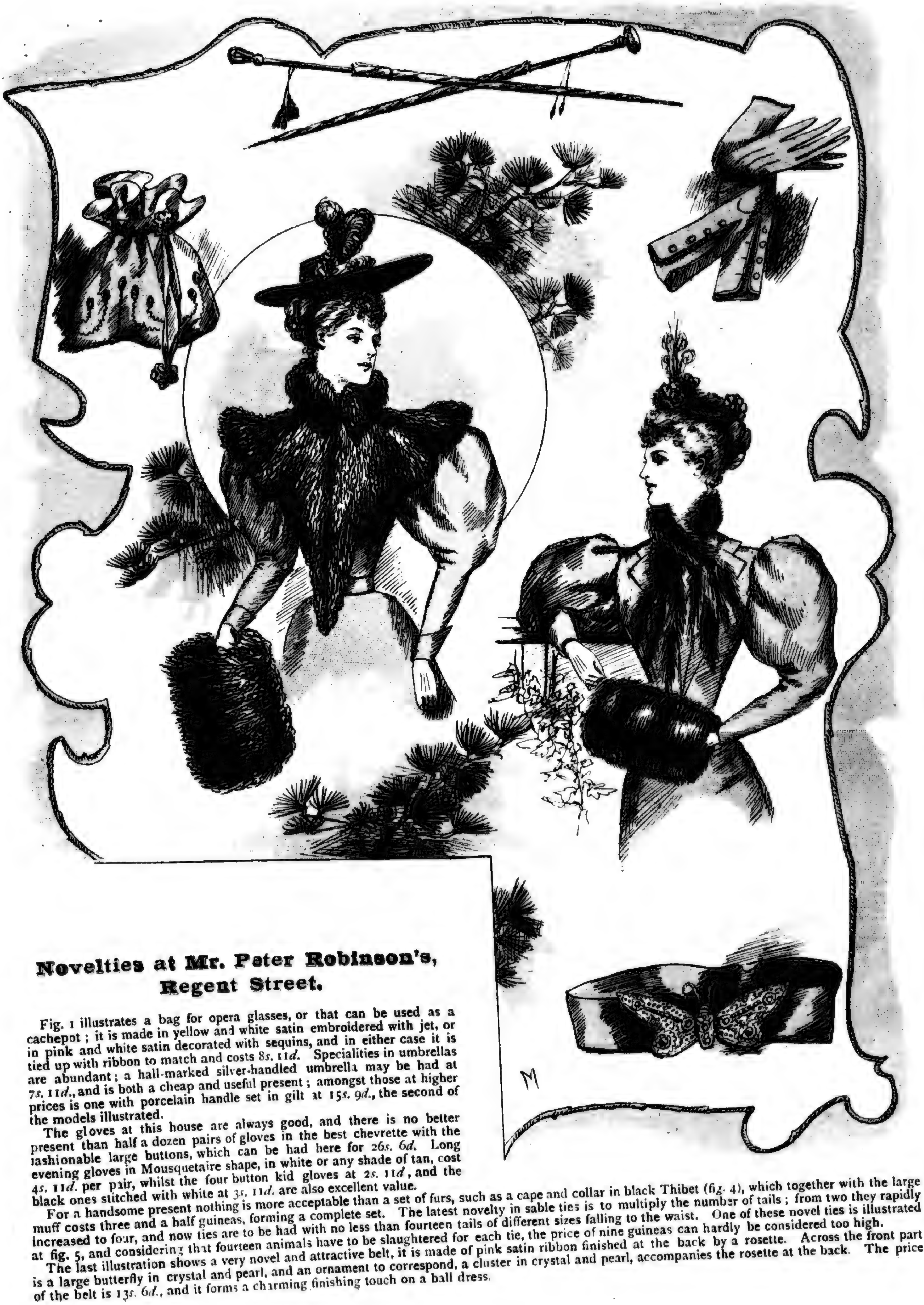
A REWARD OF ONE GUINEA will be awarded to the competitor who sends in the best specimen of Embroidery on Dusters. The work will be returned as quickly as possible, but must be accompanied by an addressed label and stamps for the return of the parcel.

All work must be sent in by February 4th, 1895, and all parcels marked "Myra Competition" on left-hand top corner. The result of the competition will be announced in the March number.

The Prize of One Guinea for the best specimen of Flannel Tapestry is divided between Mrs. A. Rettich, Melville, Northanger Road, Streatham Common, S.E., and Miss A. Hatton, 6, Highfield Hill, Upper Norwood, S.E.

TWELVE PAIRS OF GLOVES FOR OUR READERS. To enable us to make these competitions as interesting as possible, all our readers are urged to persuade their friends to join in them, and as an inducement to our regular readers or subscribers to take this small amount of trouble for us, **Twelve Pairs of Gloves** will be distributed between the three readers who collect and send up the largest number of competitions, accompanied by the Form as above, in addition to their own.

FASHION SUPPLEMENT.



Novelties at Mr. Peter Robinson's, Regent Street.

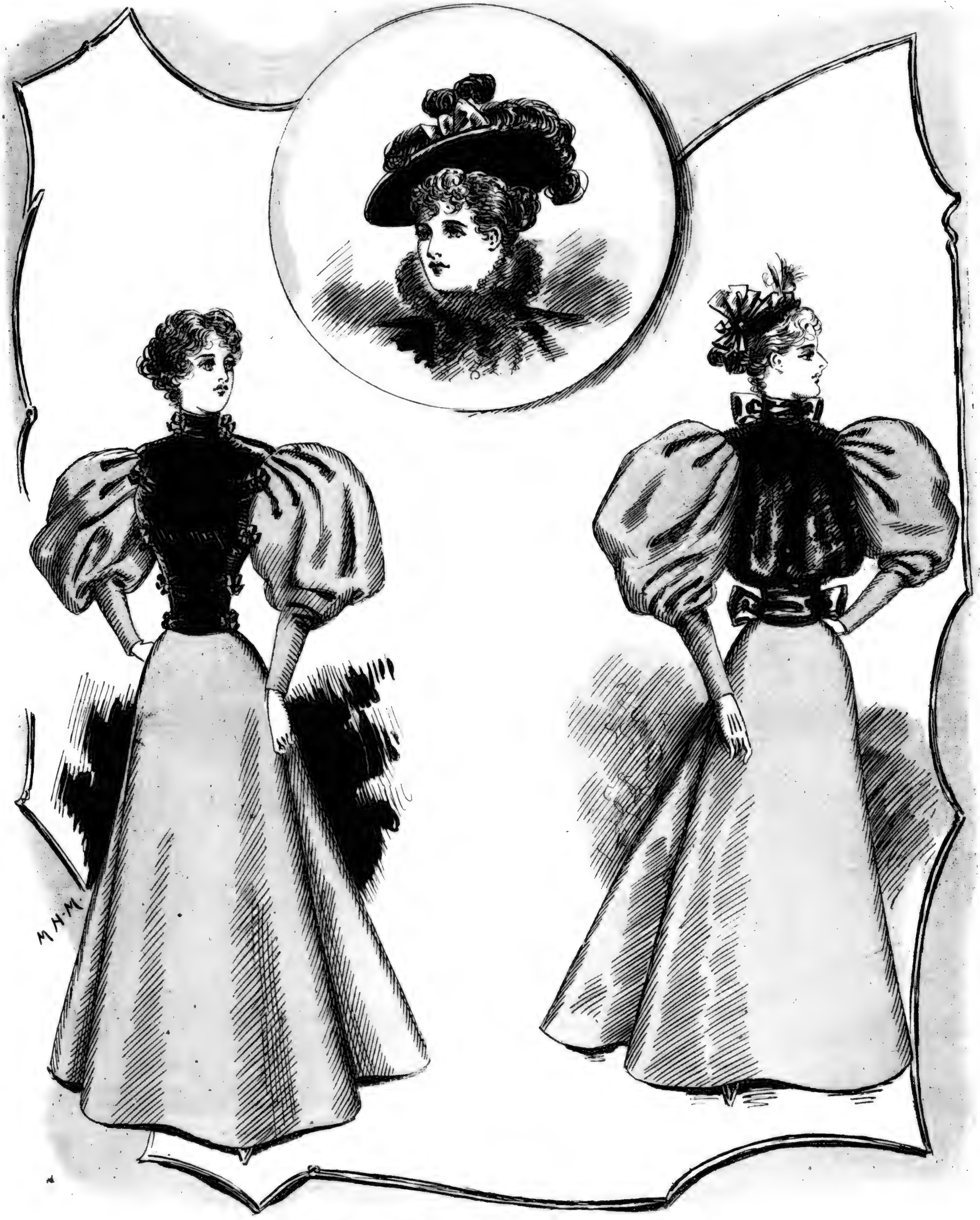
Fig. 1 illustrates a bag for opera glasses, or that can be used as a cachepot ; it is made in yellow and white satin embroidered with jet, or in pink and white satin decorated with sequins, and in either case it is tied up with ribbon to match and costs 8*s.* 11*d.* Specialities in umbrellas are abundant ; a hall-marked silver-handled umbrella may be had at 7*s.* 11*d.*, and is both a cheap and useful present ; amongst those at higher prices is one with porcelain handle set in gilt at 15*s.* 9*d.*, the second of the models illustrated.

The gloves at this house are always good, and there is no better present than half a dozen pairs of gloves in the best chevrette with the fashionable large buttons, which can be had here for 26*s.* 6*d.* Long evening gloves in Mousquetaire shape, in white or any shade of tan, cost 4*s.* 11*d.* per pair, whilst the four button kid gloves at 2*s.* 11*d*, and the black ones stitched with white at 3*s.* 11*d.* are also excellent value.

For a handsome present nothing is more acceptable than a set of furs, such as a cape and collar in black Thibet (fig. 4), which together with the large muff costs three and a half guineas, forming a complete set. The latest novelty in sable ties is to multiply the number of tails ; from two they rapidly increased to four, and now ties are to be had with no less than fourteen tails of different sizes falling to the waist. One of these novel ties is illustrated at fig. 5, and considering that fourteen animals have to be slaughtered for each tie, the price of nine guineas can hardly be considered too high.

The last illustration shows a very novel and attractive belt, it is made of pink satin ribbon finished at the back by a rosette. Across the front part is a large butterfly in crystal and pearl, and an ornament to correspond, a cluster in crystal and pearl, accompanies the rosette at the back. The price of the belt is 13*s.* 6*d.*, and it forms a charming finishing touch on a ball dress.

FASHION SUPPLEMENT.



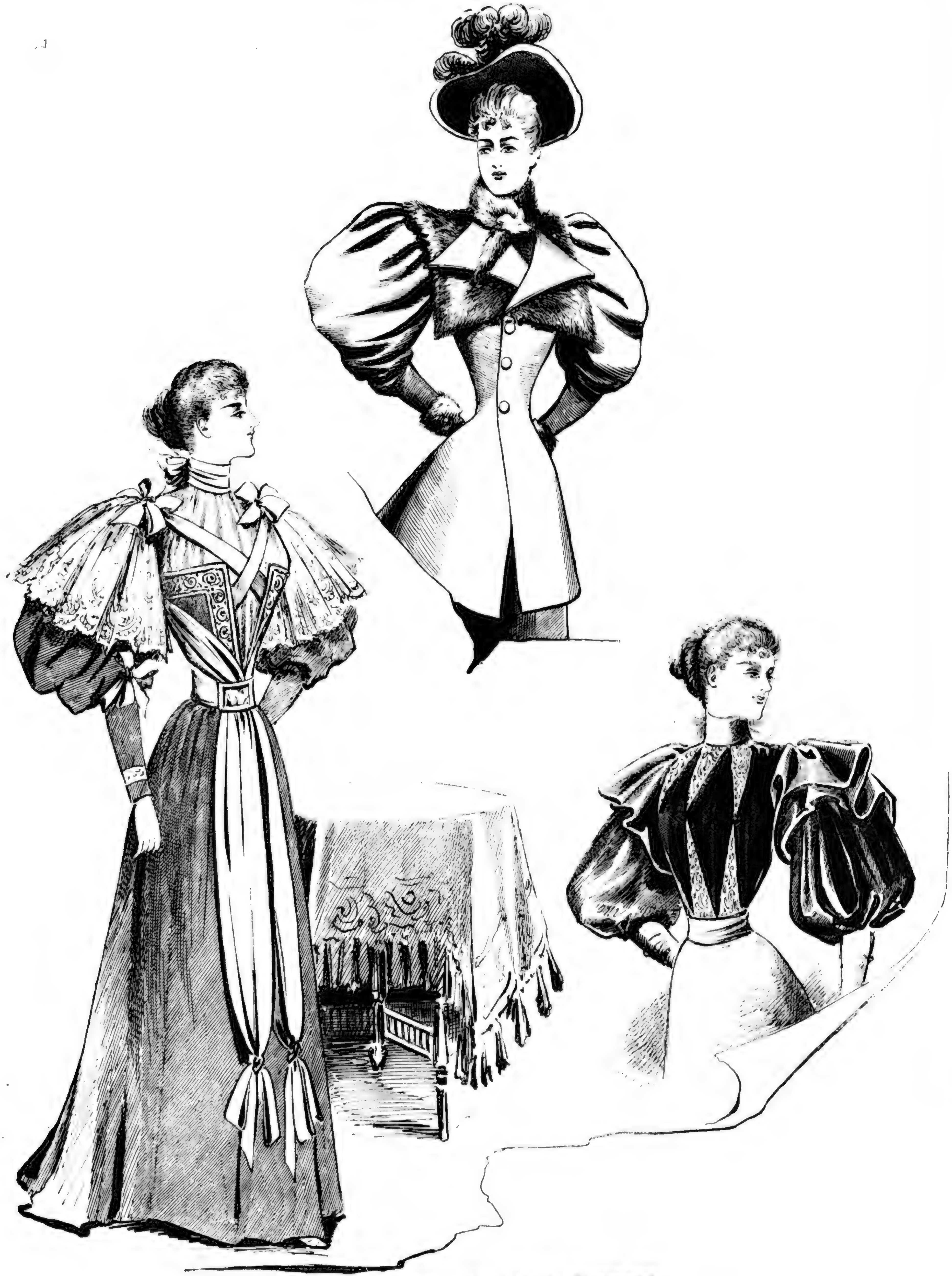
Special Designs for Winter Costumes.

Fig. 1. Picture hat in black beaver, with a large plume of feathers at one side tied with mulberry-coloured satin ribbon lined with pink.

Fig. 2. Skirt and sleeves of purple faced cloth, bodice of purple velvet with long shoulder seam and a vest cut in one, and drawn up in little pleats on either side with rosettes of black ribbon. Velvet collar with black ribbon rosettes.

Fig. 3. Skirt and sleeves of brown zibeline. Blouse of Lister's Lisreine plush mounted on a tight lining and overhanging a belt of black satin with bows at the back; satin collar with bows to correspond. Plush toque with bows of coloured ribbon.

FASHION SUPPLEMENT.

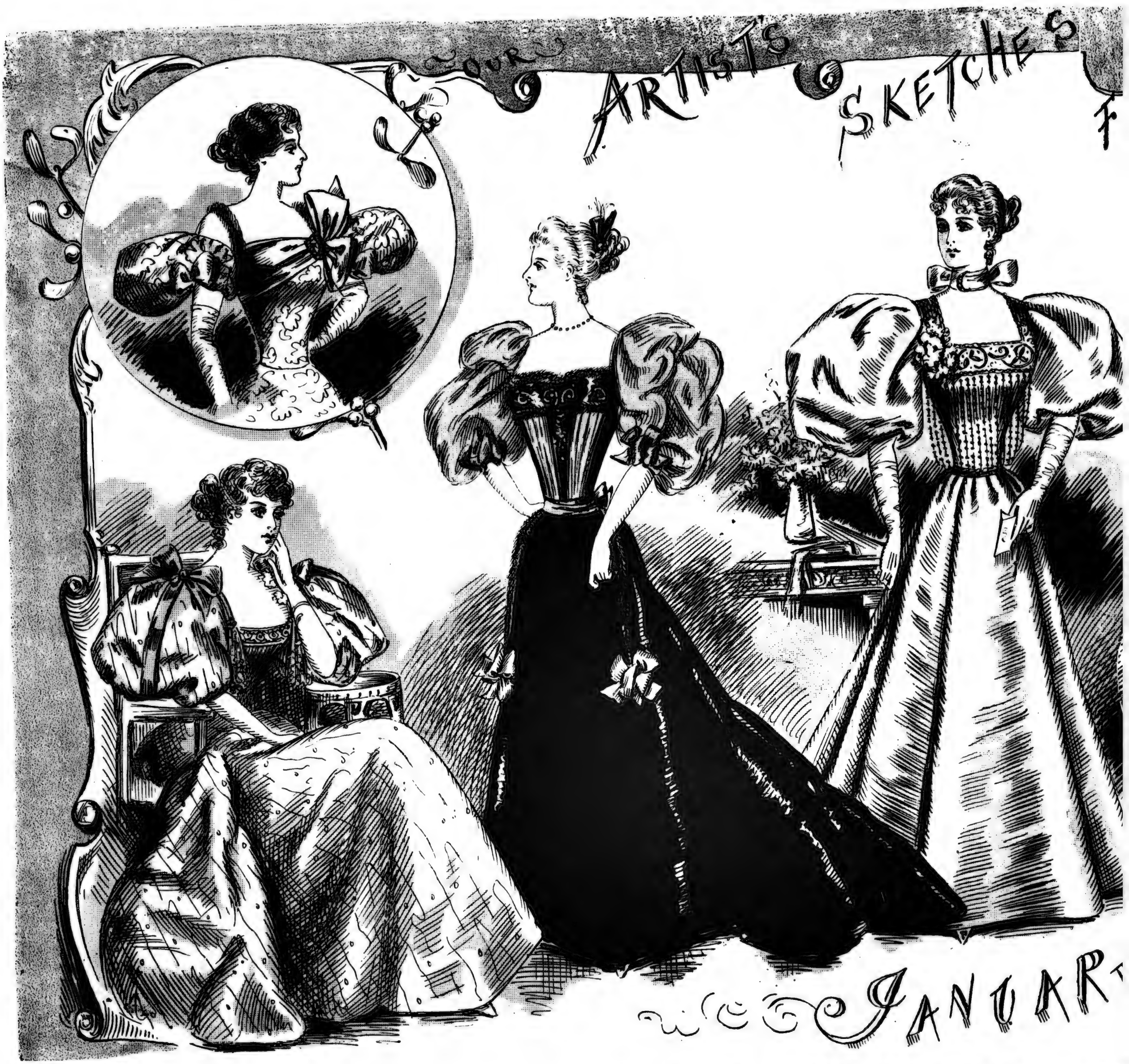


Indoor and Outdoor Dresses.

Fig. 1. Coat in dark green Melton cloth, with large collar of sable and revers of the cloth turned back over it. Sable boa and sable cuffs. Felt hat trimmed with feathers.

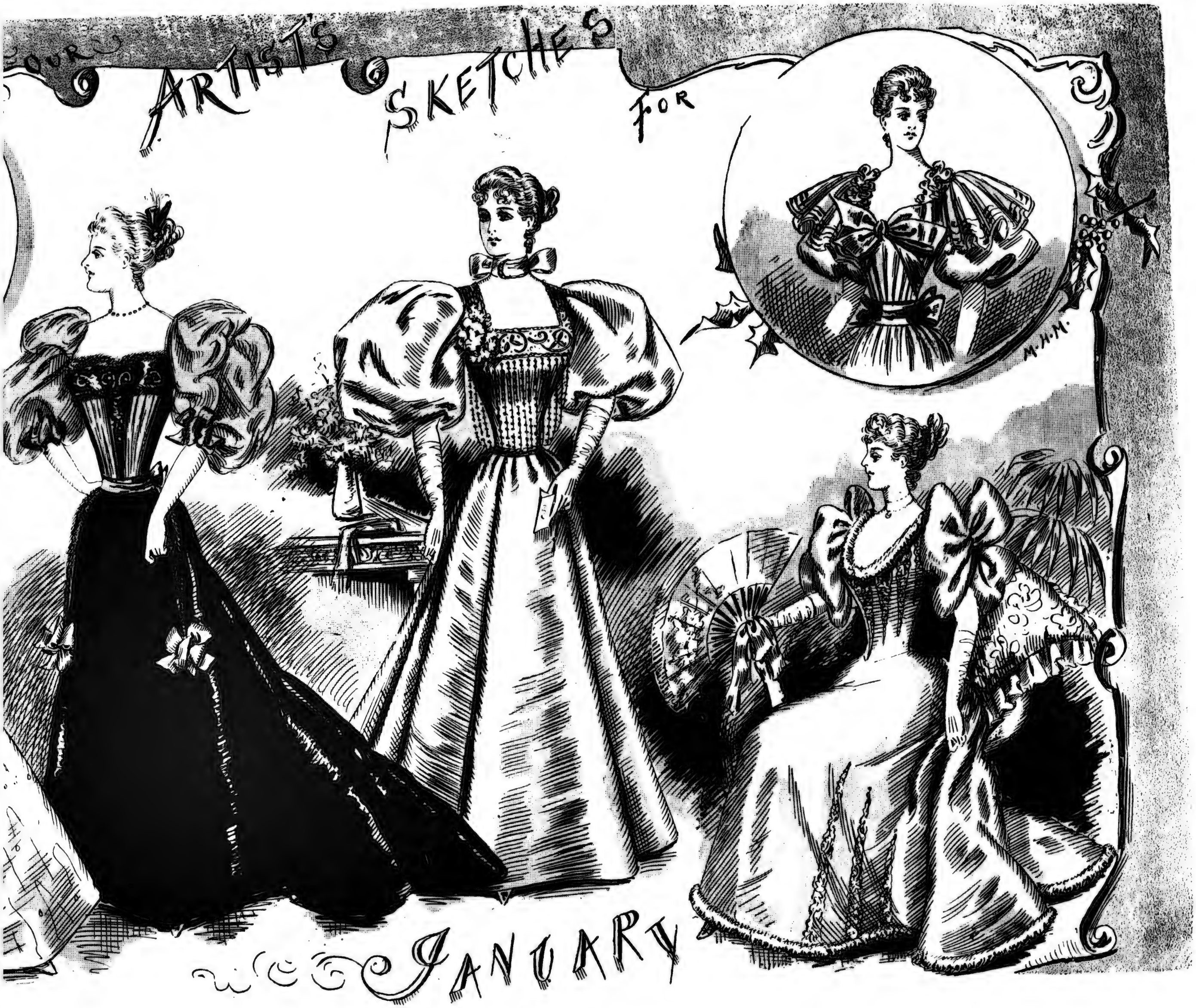
Fig. 2. Tea-gown of J. Lindsay and Co.'s purple poplin, the open corselet bodice outlined with Eastern embroidery. Scarves of purple silk starting from the armhole crossed at the waist, the long falling ends tied up with pink ribbon. Chemisette of purple silk crossed with pink ribbons, and cream-coloured lace epaulets falling over the shoulders. Bands of embroidery and ribbon bows on the sleeves.

Fig. 3. Blouse of turquoise blue velveteen trimmed with points of cream-coloured guipure. Double epaulets at the shoulders. Band and collar of cream silk.


OUR ARTIST'S SKETCHES F
JANUAR

FASHIONABLE EVENING AND DINNER GOWNS

SUPPLEMENT TO "MYRA'S JOURNAL," JANUARY 1, 1895.


OUR ARTIST'S SKETCHES FOR JANUARY
M.H.M.

FASHIONABLE EVENING AND DINNER GOWNS.

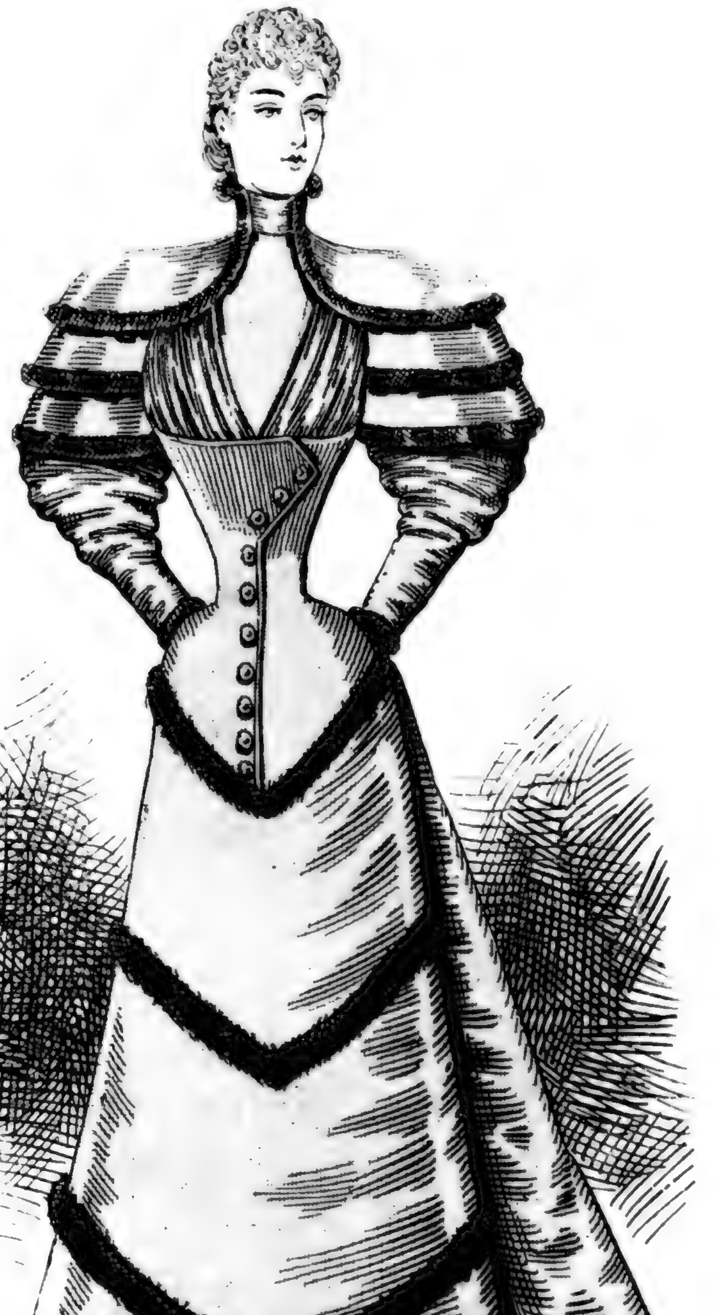
FASHION SUPPLEMENT.

PEOPLE, PLACES, AND THINGS.

THE first pantomime to make its appearance this season will be that at the Parkhurst Theatre, Holloway, where the new Christmas Annual "The Bonnie Babes in the Wood" will be produced on Saturday, December 22nd. The libretto is by Tom Craven, the music by T. P. Fish, and entirely new scenery has been prepared by Messrs. Storey and Warren; the direction of the whole is in the hands of that competent manager Mr. Fred Storey, and as the company is a strong one, including clever dancers, good singers, and two charming children to personate the persecuted babes, a large share of success may be confidently looked for.

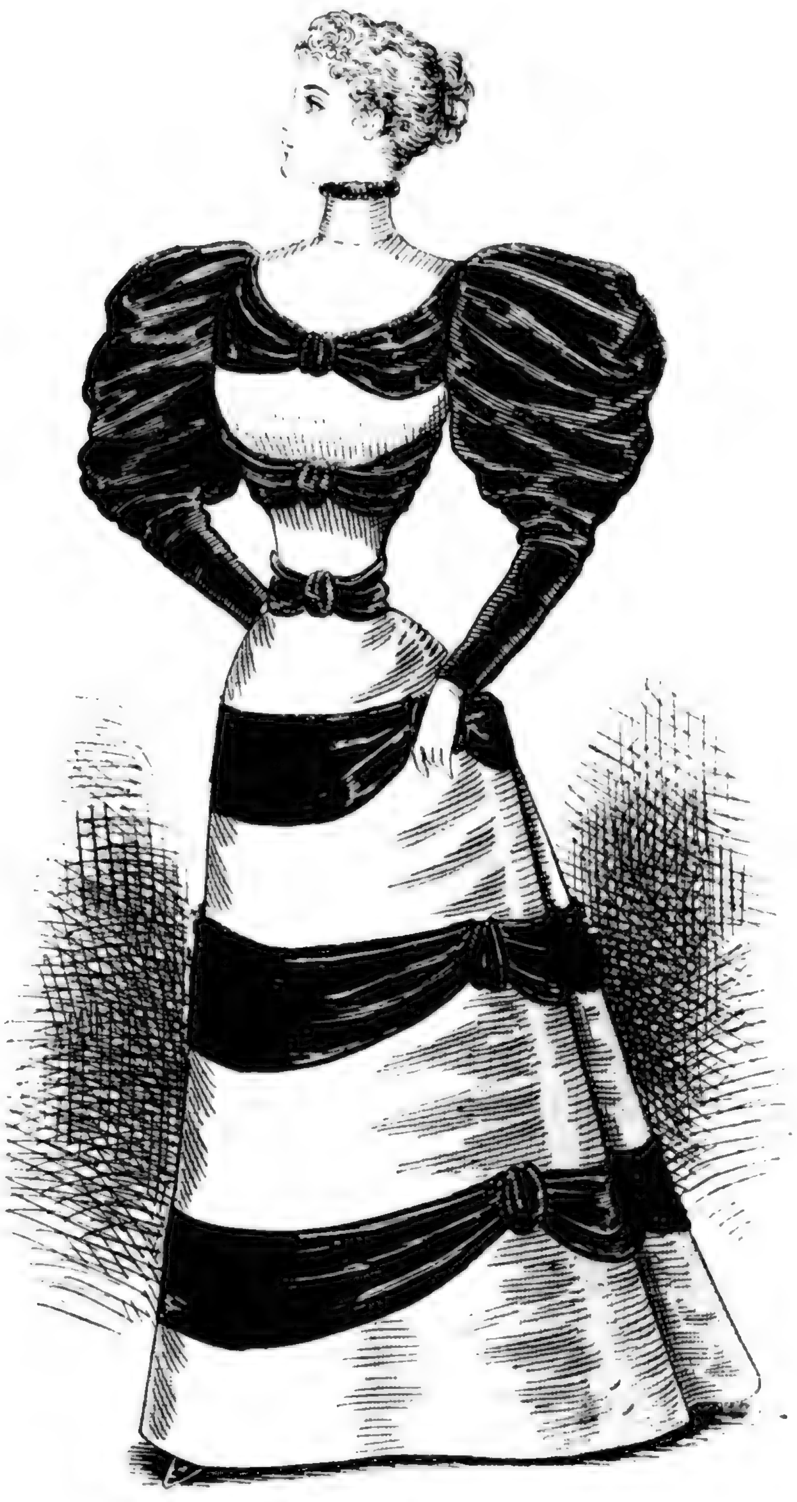
* * *

A NOVEL idea for interesting society in the work of our great hospitals has occurred to Miss Gethen, formerly Sister's Queen of the London Hospital, and authoress of a popular book of short stories. Attired in her Sister's uniform she gives pleasant and interesting entertainments in public or at "at homes," comprising original recitations, unique delineations of character, stories, descriptions of hospital incidents, people, etc. Possessed of no little dramatic power, Miss Gethen holds her audience from start to finish—at one time moving them to laughter, at another to tears. She and her bright programme will be a welcome "find" to hostesses in search of a novelty. Her address is 52, St. John's Wood Road, N.W.



COSTUME IN GREEN CLOTH.

Skirt of dark green face cloth, the front trimmed with two points of brown fur. Bodice with deep pointed basque edged with fur; the fronts cut low over a chemisette of cloth draped on each side with silk. Pèlerine edged with fur, open in front, and double epaulets over the sleeves; fur on the epaulets, and at the wrists.



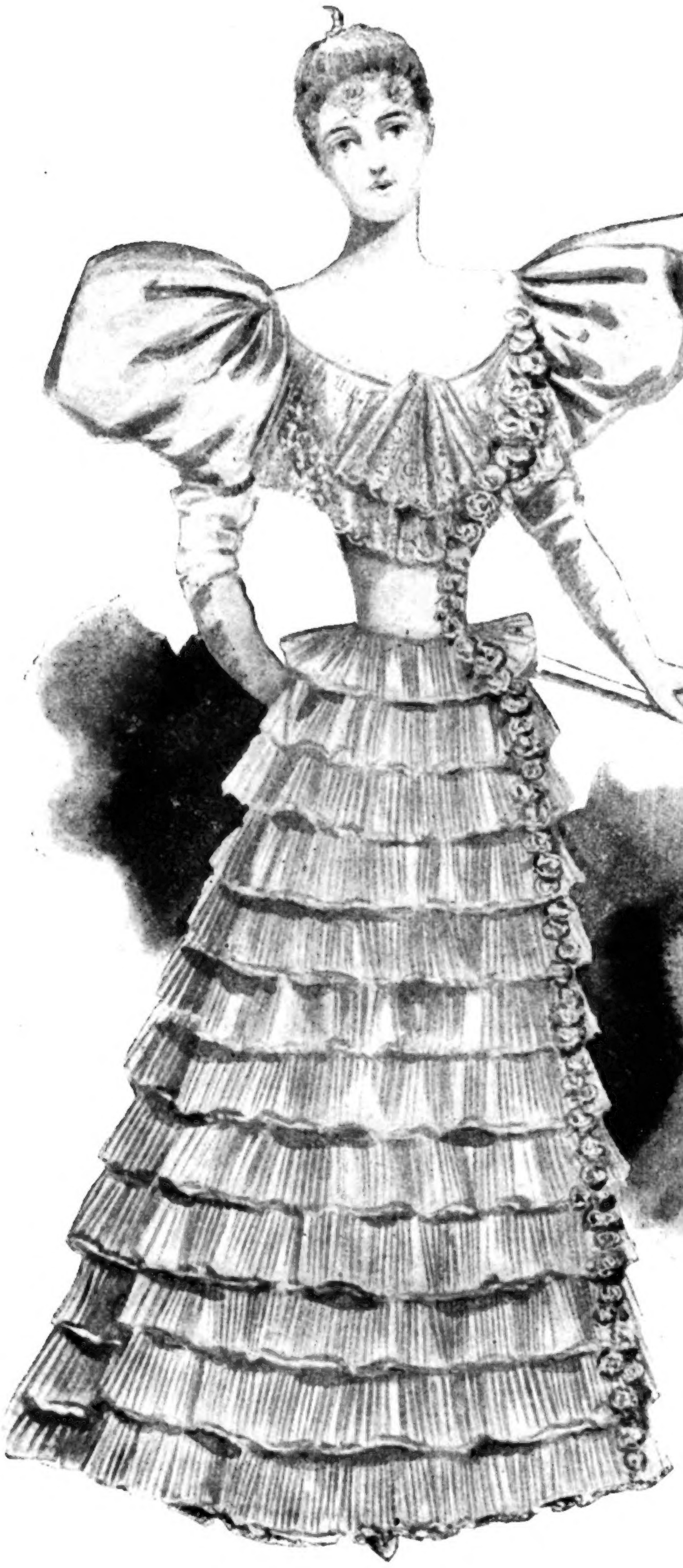
HOME DRESS.

Skirt and seamless bodice of light beige silk, both trimmed with draped scarves of dahlia velvet; the scarves on the skirt knotted down the left side, those on the bodice in the centre. Velvet sleeves. Feather trimming above the collar.

* * *

IN Shakespeare's time the fashionable dance, and the one with which the balls were opened, was the "Brawl," danced in a circle with joined hands. There were also the "Pavin," derived from *pavo*, a peacock, a grave and majestic dance, in which the gentlemen wore caps and swords, and the ladies long trains like a peacock's tail; the "Measure," a very stately dance indulged in by the highest officers of state; and the "Canary," a brisk dance, in which a gentleman led a lady down a hall, and placing her at the end, danced back to the opposite extremity, from which he advanced to her, and then danced back, the lady in her turn repeating the same lively figure. There were also lavoltoes, galliards, and fancies, and the cushion dance, in which a lady selected her partner by placing a cushion before him, upon which he knelt and saluted her.

FASHION SUPPLEMENT.



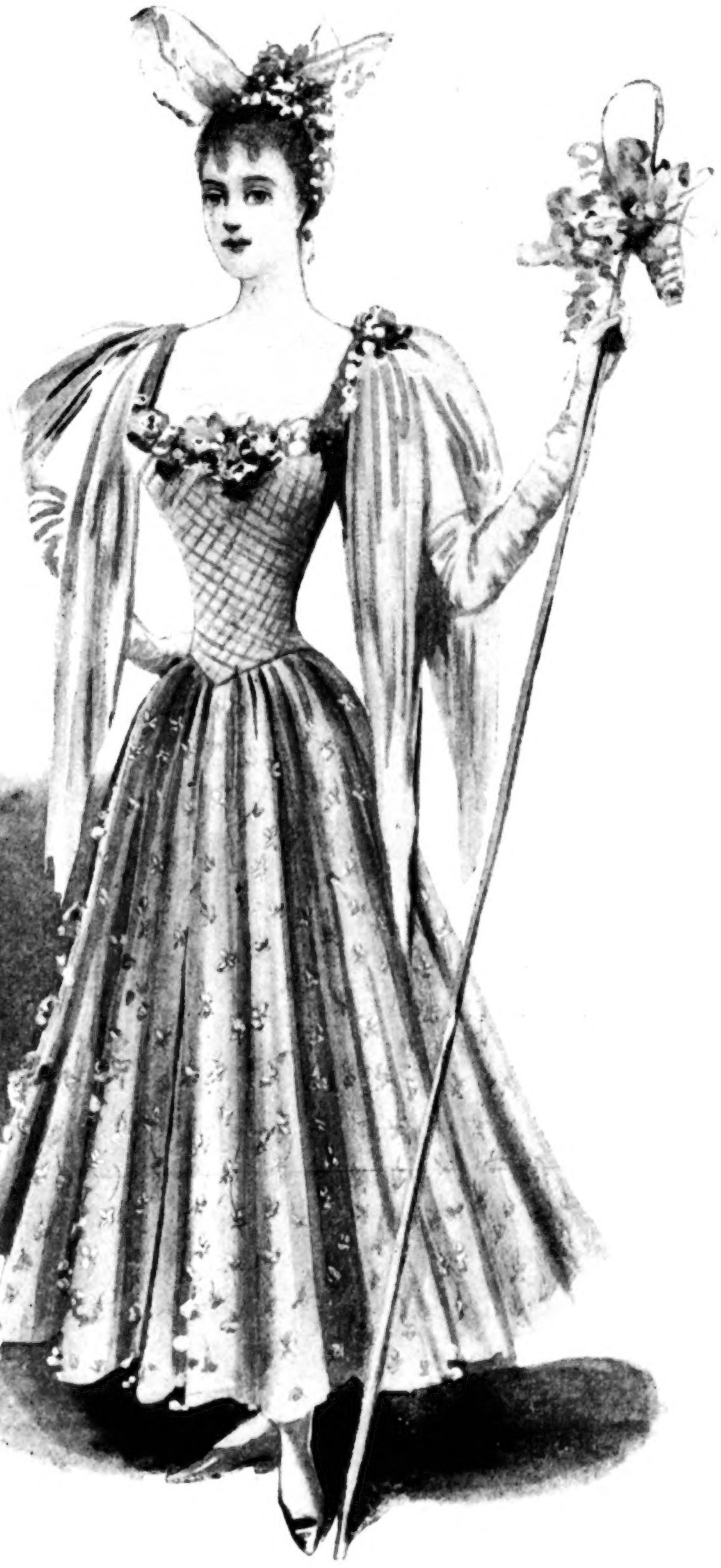
BALL DRESS FOR A YOUNG LADY.

White satin skirt flounced to the waist with narrow flounces of fine net edged with very narrow white satin ribbon. Bodice of satin with lace berthe front and back, and a garland of pink roses down the left side from the shoulder to the feet. Sleeves of satin.

IN one of the most interesting books published this season, the "Memorials of St. James's Palace," by the Sub-dean of Her Majesty's Chapels Royal, the curious ceremony that takes place at Epiphany is thus referred to :—

"The spice of the Epiphany offered is still supplied by the Court 'Apothecary,' but in the year 1860, at the suggestion of the Prince Consort, the beaten gold was replaced by twenty-five new sovereigns. This offering is now made in one bag of crimson silk, bordered on the outside with plaited gold tissue, to which long strings of the same gold braid are attached. Within the bag are placed three white paper packets sealed with red wax, two containing small quantities of frankincense and myrrh respectively; the other twenty-five new sovereigns. This money is duly distributed among certain poor of neighbouring parishes. It seems curious that, though this quaint and interesting ceremony takes place year after year within the walls of St. James's Palace, so few persons are present to witness it. And yet the continuance of this historic function must be well known, for it is invariably reported in the daily press."

CHRISTMAS without a good supply of Cadbury's Chocolate bonbons would lose more than half its joys, for though the chocolates are equally good at all seasons they come out at this time of year in such dainty caskets and charmingly decorated boxes that they are more than usually enticing. Who, for instance, could resist the charm of bonbons encased in a pale blue satin box, oblong in shape and with a lovely bouquet of roses painted on the cover, especially when the chocolates have all the purity and delicate flavour of Messrs. Cadbury's preparations? Very delicious too are the ginger chocolates, the chocolate almonds, the Pâte de la Duchesse, and indeed all the forms in which the bonbons appear. The Pompadour box is quite new, and is very quaint, white kittens in many attitudes and gold lettering and branches on a bright red ground forming the decoration. It is, however, the excellence and wholesomeness of the bonbons that are the qualities that commend them most to parents and the friends of youth; no harm can follow the eating of them, for they are as pure as they are tempting and appetising.



"VIOLET" DESIGN FOR FANCY DRESS BALL.

Skirt formed of layers of green tulle bestrewn with violets. Bodice of mauve satin covered with a trellis-work of green stalks, and pendant sleeves of green tulle. Ribbon bretelles and bunches of violets on the corsage. A large violet with bunches of small violets form the headdress.

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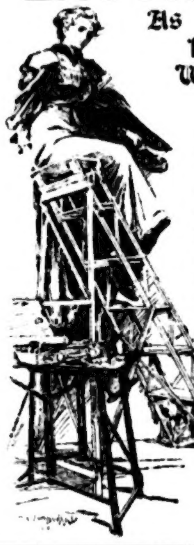

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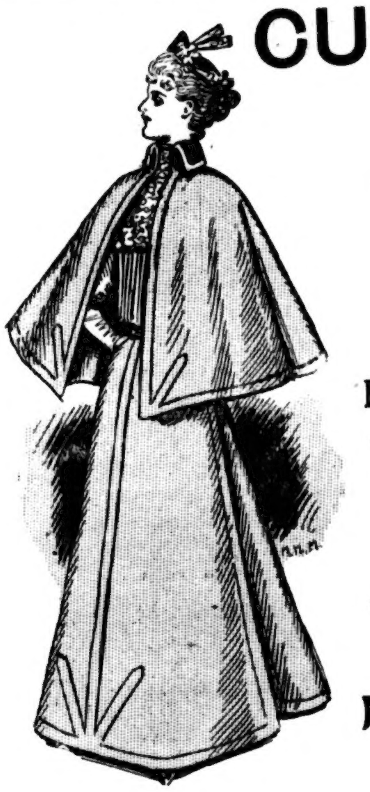

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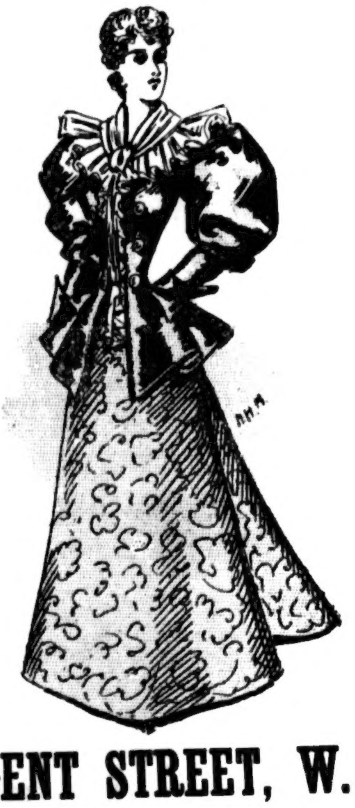

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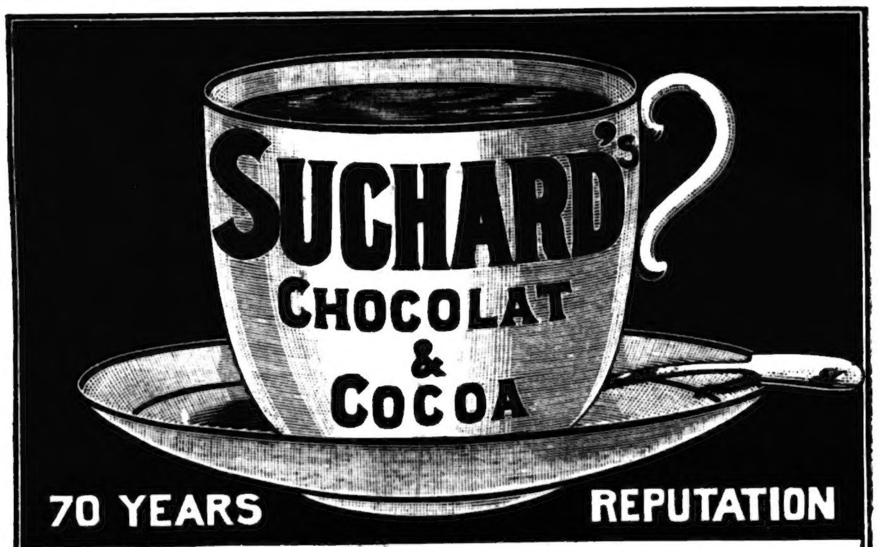

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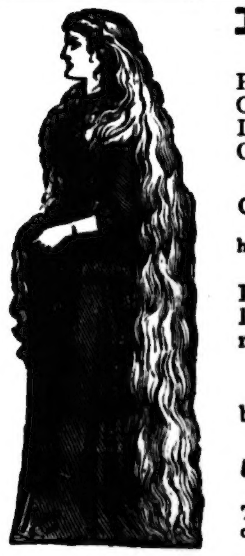

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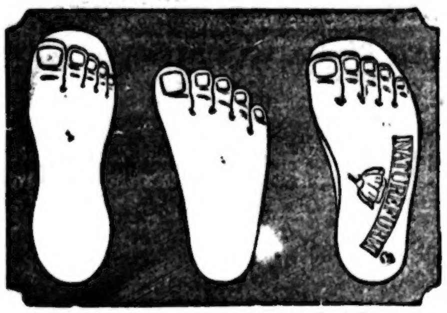

Therefore preserve their feet from infancy by the true form of Shoe—

"NATUREFORM."

Adults need assistance in regaining healthy and true feet.

They need—

1. The NATUREFORM SHOES
2. A TOE-POST.
3. The DIVIDED SOCK.

The Toe-Post is valuable for the cure of bunions, corns, stiff toe-joints, varicose veins, flat foot, overlapping toes, paralysed toes, hammer toes, gout, rheumatic gout, feebleness of knees, infalling ankles, weak back, stooping habits.

THESE HORRORS WILL GO } IF—YOU TRY A TOE-POST.

Write for full particulars to—

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